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DISPLACEMENT OF
THE PEOPLE WHO
CURRENTLY LIVE HERE.
THAT'S SAN FRANCISCO IN

2040

ACCORDING TO
PLANNERS. DO
WE HAVE TO
ACCEPT IT?
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GUARDIAN ILLUSTRATION
BY HAWK KRALL

THE CONVERSATIONS

Jesse and Celine return in 'Before Midnight' P33

LITTLE PAPER PLANES

It's not just another Valencia gift shop P27

BIKE SMUT

Get in gear for two-wheeled porn P31

IT'S FREE



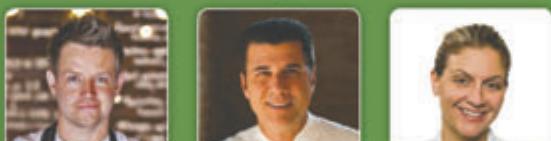
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INTELLIGENCE



DEMOCRATS REJECT CONDOS FOR THE 'ROOTLESS SUPERRICH'

A plan to build the most expensive condos in San Francisco history on a waterfront lot took a hit when the local Democratic Party voted to oppose the plan. Developer Simon Snellgrove wants to put 134 ultra-luxury housing units along the Embarcadero, at 8 Washington. The voters will weigh in on it this November, and the official Democratic Party slate card will say No. That's a powerful endorsement in a what will certainly be a low-turnout election. And it comes shortly after the New York Times noted that super-luxury housing in Manhattan is being snapped up by "The rootless superrich: Russian metals barons, Latin American tycoons, Arab sheiks and Asian billionaires" who hardly ever actually spend time in their fancy NYC homes.

Simon Snellgrove's people.

JERRY'S PROBLEMS

James Fallows has a profile of Jerry Brown in *The Atlantic*, and it's mostly about how the guy has become so practical, how he's left the Moonbeam era behind and learned how to govern. But Jerry is still Jerry. Here's his description of why he's been effective: "I find that a lot of people are more invested in position-taking than they are in the inquiry. Generally speaking, I am *in the inquiry*. I live in the question." He also says he was bored during his first term because there weren't any "big problems." Uh ... Prop. 13?



TAX CHEATS CONTINUE TO TAX CHEAT

A judge in New York has ruled that people who rent out their apartments as hotel rooms through Airbnb, the San Francisco startup, are breaking the law. Like SF, New York has rules about short-term rentals, and the judge said the Airbnb deals also violate state law. (Subletting also violates most residential leases.) The company is trying to get the rules changed, as it is here — but even if the business of turning an apartment into a hotel room for a few days is legalized, there's still the issue of taxes. Hotels collect the city's Transient Occupancy Tax, and all the Airbnb users should owe about \$1.8 million a year. On KQED's Forum May 23, David Hantman, Airbnb's global head of public policy, acknowledged that local taxes were an issue, but said the company was waiting for local officials to sort out the laws before it will start paying. Which, frankly, is bullshit — you want to be a part-time hotel operator, just pay your damn taxes like everyone else.



THE NEXT AMERICAN REVOLUTION

We had a great conversation recently with Gar Alperovitz, the historian, political economist, and author, most recently, of *What Then Must We Do: Straight Talk About the Next American Revolution*. Like us, he believes that progressive social and economic change will come from cities and regions, that the US is probably too big to govern, and that community banks are key to democratizing wealth. He's also an optimist: "Virtually all major change looks impossible before it happens," he told us. He thinks the nation is in for a period of "stagnation and pain," but that out of it could come a new model of economic thinking, neither state Socialism nor corporate capitalism. How does that work? Check out his talk Friday/ 31 at noon, at the Commonwealth Club, 595 Market, 2nd Floor. \$20 for nonmembers. Book signing follows. Commonwealthclub.org



POLITICAL ALERTS

WEDNESDAY 29

PROTEST: CALL ON WALMART AND GAP TO PROTECT WORKER SAFETY

Four Seasons, 757 Market, SF. Continue to Gap flagship store, 980 Market, SF. 5pm, free. Activists with Our Walmart and San Francisco Jobs With Justice recently discovered that Walmart made clothing at Rana Plaza, the Bangladesh factory building that collapsed recently, killing more than a 1,100 workers. Activists plan to rally outside the Four Seasons penthouse of Yahoo CEO Marissa Mayer, who also sits on the board of Walmart. Actions followed by a 6pm gathering at Bayanahan Community Center, 1010 Mission, SF. tinyurl.com/fvnslj.

DIALOGUE ON LGBT-INCLUSIVE COMPREHENSIVE IMMIGRATION REFORM

SF Public Library, 100 Larkin, SF. www.sf-hrc.org. 5:30-7:30pm, free. The SF Human Rights Commission will host this community conversation on LGBT-inclusive comprehensive Immigration Reform, cosponsored by the Human Rights Commission LGBT Advisory Committee, Our Family Coalition, and Out4Immigration.

THURSDAY 30

SAN FRANCISCO GREEN FILM FESTIVAL

Various SF and East Bay locations, Thu/30 thru Wed/5. www.sfgreenfilmfest.org. General admission \$12/\$11; Festival passes \$100-\$200. View 50 new films from around the globe, with over 70 visiting filmmakers and guest speakers, on topics ranging from clean energy, to water, to trash, to art in the environment. Events take place at the New People Cinema in Japantown, the SF Public Library, SPUR Urban Center and the David Brower Center in Berkeley.

SATURDAY 1

MOANA NUI 2013 TWO-DAY TEACH-IN

Martin Luther King Jr. Middle School Auditorium, 1781 Rose, Berk. 10am on Sat/1 to 6pm on Sun/2, \$10-\$20. The International Forum on Globalization and Pua Mohala I Ka Po present this two-day, international gathering featuring 45 speakers from 20 nations. All will present on critical issues facing the Asia-Pacific region, ranging from environment, to militarism, to global trade and resource depletion. Participants include Jerry Mander (dubbed as the "Ralph Nader of the anti-globalization movement" by the New York Times); indigenous actress Q'orianka Kilcher; Anuradha Mittal of the Oakland Institute, and Victoria Tauli-Corpuz, one of the original drafters of the UN Declaration on the Rights of Indigenous People, among others. tinyurl.com/nlw34wd.

SUNDAY 2

CONFERENCE ON PUBLIC BANKING

Dominican University, San Rafael. www.publicbanking.org. 1pm on Sun/2 to 6:30pm on Tue/4, \$35 to \$295. Join the Public Banking Institute in conversation with pioneering policymakers, civic leaders, banking entrepreneurs, innovators and ordinary citizens interested in learning about one of the most critical undertakings of our time: creating a truly prosperous, democratic and sustainable new economy. Attend the conference or just catch the Sun/2, 7pm forum, titled *Take Our Economy Back from Wall Street*, with Rolling Stone staff writer Matt Taibbi, *Web of Debt* author Ellen Brown, and guests Birgitta Jonsdottir, a member of Icelandic Parliament, and Gar Alperovitz, author of *What Then Must We Do*?

THE MIME TROUPE LIVES!

The show *will* go on for the San Francisco Mime Troupe! After a successful round of crowd-sourced fundraising — necessary after several anticipated grants fell through — the veteran company announced its 54th summer season is a go. What's different: this year's production, the climate-change-themed satire *Oil and Water*, is comprised of two one-act musicals, titled *Crude Intentions and Deal With the Devil*; it'll be a more scaled-down production than years past, with a smaller cast and fewer musicians. What's unchanged: the SFMT's ambitious touring schedule, which kicks off July 4 in Dolores Park, and hits outdoor venues all around NorCal before returning for one last Dolores Park show on Labor Day. And, of course, every show is 100 percent free. www.sfmt.org

THE TRUE SF LOCALS CAN'T LIVE HERE ANYMORE

Sfist, the local content-aggregator blog, loves listicles, and this week's was particularly poignant. Written by Rose Garrett, who was actually born here, it's called "20 signs you're a true SF local," and most of them are pretty much what you'd expect: "You went to Camp Mather You've used a fake ID at Eezy Freezy ... You drank 40s in the park with kids from Urban, Waldorf, Drew or Lick ... The first time you saw a penis was in the bleachers at Candlestick Park ..." And like that. Natives will recognize them; others will get a bemused chuckle. But it's number 20 that matters: "You can no longer afford to live in the place you call home." Which about sums it up.

CAN PG&E SURVIVE SOLAR PANELS?

Pacific Gas and Electric Co. is in the wrong place at the wrong time. A new report by The Energy Collective argues that the private utility could be the first in the nation to be driven under by solar panels. Since so much of PG&E's service base is so sunny so much of the time, and the price of solar is going down just as PG&E's rate are going up, and the more people who install solar panels, the more PG&E will have to charge its remaining customers ... "if ever an electric utility was set up to fall to solar," the report notes, "it's PG&E." | GETTY IMAGES PHOTO BY DAVID MCNEW



PROXIMITIES 1: WHAT TIME IS IT THERE?



ASIAN ART MUSEUM MAY 24—JUL 21, 2013

www.asianart.org

What is Asia? Its influences are everywhere and we each encounter it differently, be it through lineage or pop culture. Some of the Bay Area's most exciting artists—**Elisheva Biernoff, Lisa K. Blatt, Ala Ebtekar, James Gobel, Tucker Nichols, Larry Sultan, Andrew Witruk**—will answer this question in *Proximities*, a series of three intimate exhibitions. The first installment presents landscapes, imagined and real. The second and third are about family, community, trade, and commerce, and will open later in the year.

SPECIAL EVENT, Thursday, May 30, 6–9 PM, \$10 (FREE for students with college ID). Remarks by guest curator Glen Helfand, in-gallery talks with the artists and our curators, music by DJ Jacob Sperber (Honey Soundsystem), special cocktail and demo by Daniel Hyatt, performance by new media artist Surabhi Saraf and more.

This exhibition was organized by the Asian Art Museum and is made possible with the generous support of Graue Family Foundation and Columbia Foundation. Lead funding for Thursday Nights Programs is provided by Wells Fargo. Image: *Antioch Creek (detail)*, 2008, by Larry Sultan (American, 1946–2009). Chromogenic print, edition of nine. H. 40 5/8 x W. 49 3/4 in. © Estate of Larry Sultan. Courtesy of the Stephen Wirtz Gallery and Pier 24 Photography.

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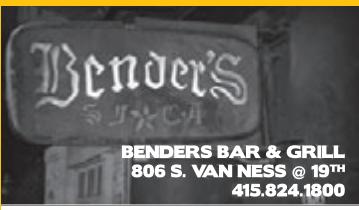
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EAT DRINK SHOP LIVE MISSION

Kids on a Crime Spree at Amnesia

About a decade ago Mario Hernandez (of Ciao Bella & From Bubblegum To Sky) was forever changed after a friend put on the *Back To Mono* box set. Eight of the 100 or so songs inspired by that first listen were chosen for *We Love You So Bad*, *Kids on a Crime Spree*'s first record on Slumberland Records. Older recording techniques akin to those used in the sixties' Brill Building are used and the whole record was recorded on analog tape. The result is a collection of happy melodies with dark underpinnings and feedback-drenched gems. Find them on Facebook.com/kidsonacrimespree. Also performing: *Teenage Sweater* and *Magic Fight*.

Thursday, May 30 at 8pm @ Amnesia, 853 Valencia, SF • \$7-10 sliding scale



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Wilbur Storey, statement of the aims
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Keep the focus on real estate

BY CHRISTOPHER D. COOK

OPINION Let's stop blaming the hipsters. The Google bus, that annoying icon of yuppie invasion and transit privatization, is not the lead driver of gentrification's reckless stampede reshaping our city (though it does play a role). The upscale restaurants dominating commercial strips may be economically and aesthetically offensive to many, but they are the natural byproducts of gentrification's much-ignored elephant in the room: the real estate industry.

While headlines, comment threads, and café chatter fixate on the tech industry and yuppies with fistfuls of dollars, it's the profit-gobbling real estate companies and speculators who are jacking up rents and evicting so many small businesses and renters—and they are surely happy to stay out of the spotlight.

Gentrification is a many-layered beast nurtured by cultural and economic trends, regional and local labor and housing factors, and public policies (or lack thereof). Beneath the surface-level aesthetics, it is about displacement of people who don't fit the dominant economic growth plan—radical market-driven upheavals of communities often abetted by government policies and inaction.

The stats are familiar but bear repeating as they are so destructive: average apartment rentals exceeding \$2,700 a month, requiring someone making \$70,000 a year to pay half of his or her salary in rent. Literally thousands of no-fault evictions in the past decade, according to the Rent Board.

Despite rampant displacement of thousands of San Franciscans, there has been little response from City Hall: no hearings, no proactive legislation, not even bully-pulpit style leadership. We must demand more.

Where is the leadership demanding the city do everything in its albeit limited power to halt further displacement of residents and small businesses? The toxic combo of tenant evictions and home foreclosures by the thousands—driven principally by major banks and real estate companies—is destroying lives and communities.

Some of this is beyond City Hall's jurisdiction: state laws like the Ellis Act and Costa-Hawkins enable no-

fault evictions and prevent vitally needed commercial rent control. Still, beyond their valiant opposition to the Wiener-Farrell condo conversion threat, city leaders have been largely silent about this latest wave of gentrification that's eviscerating communities, driving out small businesses, and squeezing renters to the bone.

What can we do? We won't defeat gentrification with city hearings or loud protests or online screeds and petitions—but we need all those things, along with serious public education, to shine a bright hot spotlight on the companies and individuals defining who lives and votes here.

We need a new era of citywide awareness, unity, and action to literally save San Francisco—a bold unapologetic vision that puts affordability and diversity at the forefront of what our city is about. We can't have diversity without affordability; it's that simple.

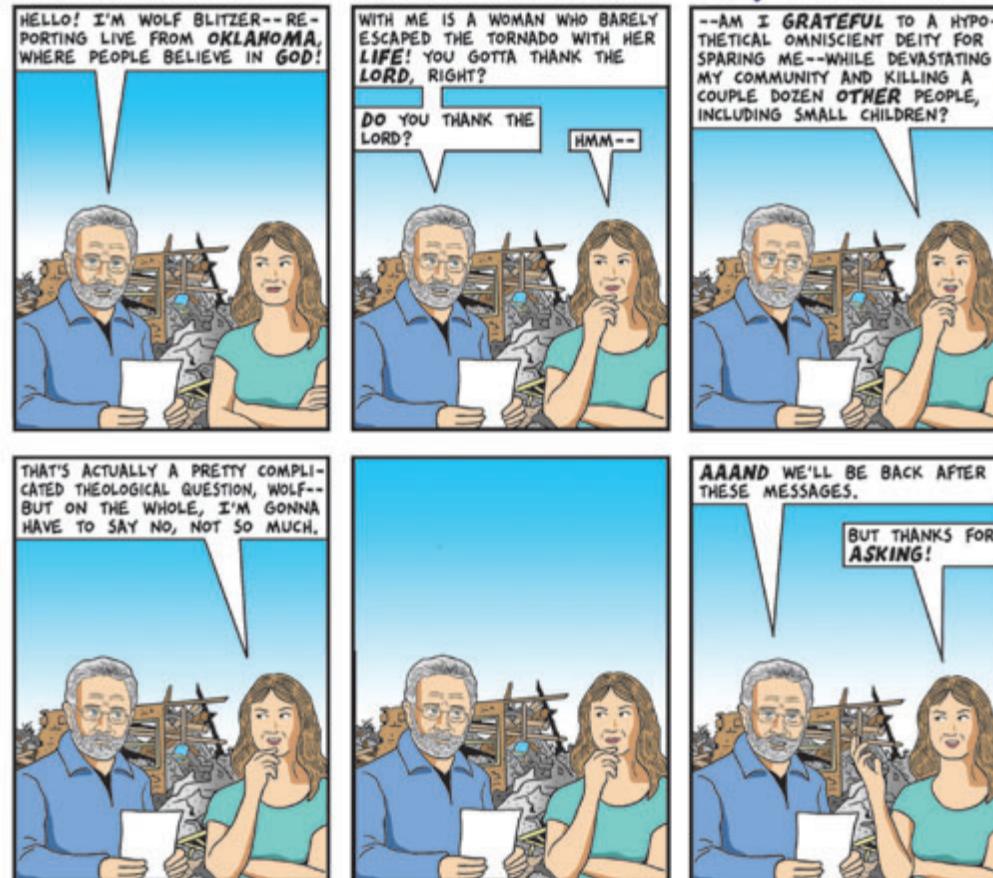
Renters are gearing up to fight back. An 'Eviction Free Summer' is being planned—an innovative campaign to counter the rash of evictions that are generating both displacement and skyrocketing rent prices. The idea of 'Eviction Free Summer' is to put evictions and evictors in the spotlight, to put would-be evictors on notice and capture the attention of city officials who have so far done little to stem their tide.

We must demand accountability and action by City Hall and state legislators to rein in the real estate industry and put the brakes on evictions and other displacement. People's lives, neighborhoods and communities, and the very fabric and identity of our city are at stake.

To those who cheer "change" as if its victims were not real, or who wearily concede the fight, we must ask: are we really going to allow the profit-hungry market and wealth-seeking executives and speculators decide who lives and votes here? Are we going to let the market destroy what's left of our city's economic, cultural, racial and ethnic diversity—the very things that make San Francisco what it is? **SFBG**

Christopher D. Cook is an award-winning journalist and author, and former Bay Guardian city editor. Contact him at www.christopherdcook.com.

THIS MODERN WORLD



Dear young tech workers:

BY TIM REDMOND

tredmond@sfbg.com

EDITORS NOTES I know you're getting a lot of shit these days, and it's not entirely fair. You're not the ones making a killing in overpriced real estate. You came here looking for a job, and the jobs you get pay well enough that landlords and speculators can extract wealth that you ought to be able to save or spend in town, creating more jobs for everyone. I can't blame you for wanting to live in one of the world's greatest cities; I came here too, from the East Coast, in 1981, looking for work as a writer but mostly looking to live in San Francisco. So did waves of immigrants before me.

But we all have to remember something: There were people living here when we arrived. It was their city before it was ours. And they had, and have, the right to live here, too.

In fact, the people who have been here for 20 or 30 years, who have worked to build this community, have—in a karmic sense—even more right to be here than you. Trite as it sounds, they were here first.

Americans have a bad record when it comes to moving into

established populations. Ask any American Indian. Ask the Mexicans about the treaty of Guadalupe Hidalgo.

The hippies who arrived in San Francisco in the 1960s—attracted, among other things, by really cheap rent in the Haight Asbury—weren't always terribly polite to, or concerned about, the natives who lived there, and had fun teasing the straights and fouling their parks. But they didn't force anyone else to leave; there was lots of empty space in San Francisco. The city wasn't kind to them, either—official San Francisco may celebrate the Summer of Love now, but back then, the cops went after the hippies with gusto.

Gay people who arrived in the 1970s—attracted, among other things, by cheap rent in Eureka Valley—faced harassment, discrimination, and brutality.

You, on the other hand, are officially welcomed—the mayor thinks you're the city's future. You face no barriers to renting or buying a home, no police crackdowns. The only people unhappy about your presence are the ones who are getting forced out of town to make room for you.

It's not your fault that the city lacks eviction protections or effective rent control—but it is your fault if you act as if it doesn't matter. Building community means more than spending money. It means getting involved.

Many of you are tenants. You may be richer than the people who you displaced, but your landlord will cheat you just the same. The Tenants Union needs support. You can be a part of making it stronger. Some of you will have kids at some point; there are great public schools in San Francisco, and I hope you support them.

Meanwhile, you can help keep longtime residents from being forced out. Jeremy Mykaels, a former web designer disabled by AIDS, has set up a site listing all the properties that have been cleared through the eviction of a senior or disabled person (ellishurtsseniors.com). Check it out. Don't buy those units. If that means you have to live with lesser housing for a while, you can deal. For generations, the rest of us did.

Yeah, we were here first. Show a little humility and a little respect, and perhaps we'll all get along fine. **SFBG**

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! CONFLICT CHARGES AT ENTERTAINMENT COMMISSION

The San Francisco Entertainment Commission voted May 21 to restrict the hours, sound limits, and other operating conditions for Brick & Mortar Music Hall — the Mission Street live music venue that has received a series of noise complaints from its neighbors on Woodward Street — until it completes sound-proofing work to deal with the problem.

While acknowledging the sound problem and pledging to address it, club co-owner Jason Perkins responded to the action the next day with a written complaint that makes a serious allegation: that Entertainment Commission inspector Vajra Granelli last year recommended Brick & Mortar hire an overly expensive security company he founded, Yojimbo Protective Services, which would solve the problems the club was having with the commission. In a complaint to the commission, Perkins called it "an obvious conflict that a person who is regulating us is also trying to get us to use his company."

There is no proof that Granelli actually made the extortionary suggestion or that it was connected to the club's current problems with its neighbors, who seem to have legitimate issues with noise. "They have a sound problem and they have to deal with it," Entertainment Commission Executive Director Jocelyn Kane told us, calling the allegation against Granelli a diversionary tactic that has nothing to do with the case. "The neighbors are being reasonable, they just want them to fix the sound."

Yet it does appear that Granelli is still involved with Yojimbo Protective Services, which he co-



SF EXAMINER PHOTO BY ANNA LATINO

\$ ARE BART'S SF FARES FAIR?

Are BART passengers in San Francisco being subsidized by Muni riders and by BART customers from the suburbs? Or is it the other way around? And does it really matter, or should we just be thankful that people are choosing BART over clogging the roadways in this transit-first city?

These are some of the questions arising from an aggressive effort by the newest, youngest member of the BART Board of Directors, Zakary Mallett, who has proposed severing BART's partnership with the San Francisco Municipal Transportation Authority to end their joint "A" Fast Pass program that allows unlimited rides through San Francisco on both systems for \$74 per month.

And after he's done with that, Mallett says he'll take aim at the BART fare structure that charges \$1.75 for rides of six miles or less, saying that San Francisco residents shouldn't be able to access BART's relatively luxurious trains for less than the \$2 it costs to catch a Muni bus.

These are arguments that the 25-year-old Mallett started making last year when he successfully ran against longtime Director Lynette Sweet of San Francisco, with the El Sobrante resident snatching the District 7 seat that represents slivers of San Francisco, Alameda, and Contra Costa counties.

Mallett, who has a master's degree in city planning from UC Berkeley, claims his stand is about "fairer fares" and ending "cross subsidies" among various transit riders. But BART President Tom Radulovich — the Livable City executive director who has represented San Francisco on the board for more than 16 years — said his new

colleague is simply wrong in his assessment, and that's he's pushing it in inappropriate ways.

"I think the Fast Pass works," Radulovich told us. "I'd love to see us go in the opposite direction [that Mallett is proposing], with more passes for more parts of the system."

Mallett's basic argument concerns the difference between the "M" Fast Pass, which allows unlimited rides on Muni for \$64 per month, and the "A" Fast Pass, which lets riders also use BART for an extra \$10 per month. SFMTA pays BART \$1.02 for each of those rides, so Mallett believes that riders who take more than 10 trips per month on BART are being subsidized by other Muni riders. Nevermind the fact that the reason people buy Fast Passes is precisely because they are a bargain for heavy users of the transit system.

"My ultimate goal is equity in fares," Mallett told us. "My concern is certainly subsidies. I'm guessing that there are subsidies."

Yet Radulovich said that some simple, back-of-the-envelope math shows that Mallett is wrong, as he believes the more detailed fare study now underway will also show. Radulovich said that given Muni fare-box recovery rates of less than 25 percent, it would cost the agency more than \$4 to pay for the trips it is paying BART just over \$1 to provide.

"If [Fast Pass A] didn't exist, Muni would need to pull buses off of other lines and put them on the BART lines," Radulovich said. "What I told Muni is that if BART carried all your passengers, you'd make money. So that argument [being made by Mallett] is really absurd to me."

Plus, there's the simple fact that all transit

is subsidized by taxpayers because of the public good it does, both as a direct service and as a diversion for people who might otherwise add congestion to the roadways. So we asked Mallett: What's the harm? Isn't it good that people are using public transit?

Mallett responded that, "The harm is who is paying for the subsidies, and it is other transit riders." In fact, he even makes the racial argument that African-American Muni riders from Bayview shouldn't be subsidizing white BART riders from Glen Park.

Mallett is showing no signs of backing off of pushing for San Francisco BART riders to pay higher fares. He made a detailed argument on his campaign website that San Francisco BART riders are being subsidized by other BART and Muni riders. He is hoping a current fare study supports raising fares on short BART trips in San Francisco.

"I'm of the opinion it is an inefficiently low price. You get more for less, that's why it's an inefficient fare," Mallett told us of BART being cheaper than Muni in San Francisco. "My goal is to efficiently price transportation."

But Radulovich said that since BART's inception, the heavy ridership in the system's core has helped hold down fares for longer trips, which use more energy and staff time and create more wear-and-tear on the system, necessarily making them significantly more expensive than the average San Francisco trip.

"He's making the opposite argument and it's not substantiated in my mind," Radulovich said. "The heavy usage in San Francisco subsidizes the rest of the system." **(STEVEN T. JONES)**

founded in 2003 to do security for entertainment venues — and that may violate city conflict-of-interest rules against outside employment in an industry that he regulates. Kane said Granelli was out-of-town and that she would get him a message about addressing the issue, but we never heard from him.

When we called Yojimbo for Granelli, someone who identified himself as Ed the CEO (presumably co-founder Edward Cissel) said, "I can take a message for him. He's not usually here at the office." When I identified myself as a reporter for the *Guardian*, Ed said of Granelli, "He has little or nothing to do with the daily interactions of this company." Yet

Granelli remains the agent of service on the company's business permits.

Kane said she was aware of Granelli's connection to Yojimbo, but that, "When he took this job, he divested himself." Indeed, on the Form 700 Statement of Economic Interests that city employees are required to complete, which Granelli renewed last month, he claims to have no reportable outside economic interests. A link to a list of clients and description of its focus on entertainment venues on the Yojimbo website has recently been removed.

When we informed her that Granelli still appears to be involved with the company, Kane wrote, "It remains my understanding that Vaj

Granelli sits on the Board of Yojimbo but derives no financial benefit from the company, nor is responsible for any day to day operations."

Perkins alleges that last summer, "I was told I had a security problem by Vaj Granelli," who recommended he hire Yojimbo shortly after the club received its first of seven noise violation citations, which Granelli issued. Perkins said that when Granelli made the suggestion again following another noise complaint in October — by which time Perkins said he had learned of Granelli's connection to the company — "I blew up and told him to fuck off, and immediately we start getting hammered by complaints."

During the May 21 hearing, the

commission had little patience or sympathy for Perkins, accusing him of misrepresenting his neighborhood outreach efforts and creating problems in the neighborhood by refusing to spend the necessary money on soundproofing the club, a perspective supported by several Woodward neighbors who testified they could hear music in their living rooms and that Perkins has resisted their entreaties to fix the problem.

"Rather than doing it, I believe you've used delay tactics," Commission President Audrey Joseph told him, urging him to instead, "Be a big boy and just deal with the problem, which is what you need to do." **(STEVEN T. JONES)**



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Planning for displacement

Regional planners want to put 280,000 more people into San Francisco — and they admit that many current residents will have to leave

BY TIM REDMOND
tredmond@sfbg.com

NEWS The intersection of Cesar Chavez and Evans Avenue is a good enough place to start. Face south.

Behind you is Potrero Hill, once a working-class neighborhood (and still home to a public housing project) where homes now sell for way more than a million dollars and rents are out of control. In front, down the hill, is one of the last remaining industrial areas in San Francisco.

Go straight along Evans and you find printing plants, an auto-wrecking yard, and light manufacturing, including a shop that makes flagpoles. Take a right instead on Toland, past the Bonanza restaurant, and you wander through auto-glass repair shops, lumber yards, plumbing suppliers, warehouses, the city's produce market — places that the city Planning Department refers to at Production, Distribution, and Repair facilities. Places that still offer blue-collar employment. There aren't many left anywhere in San Francisco, and it's amazing that this district has survived.

Cruise around for a while and you'll see a neighborhood with high home-ownership rates — and high levels of foreclosures. Bayview Hunters Point is home to much of the city's dwindling African American population, a growing number of Asians, and much higher unemployment rates than the rest of the city.

Now pull up the website of the Association of Bay Area Governments, a well-funded regional planning agency that is working on

a state-mandated blueprint for future growth. There's a map on the site that identifies "priority development area" — in planning lingo, PDAs — places that ABAG, and many believers in so-called smart growth, see as the center of a much-more dense San Francisco, filled with nearly 100,000 more homes and 190,000 new jobs.

Guess what? You're right in the middle of it.

The southeastern part of the city — along with many of the eastern neighborhoods — is ground zero for massive, radical changes. And it's not just Bayview Hunters Point; in fact, there's a great swath of the city, from Chinatown/North Beach to Candlestick Park, where regional planners say there's space for new apartments and condos, new offices, new communities.

It's a bold vision, laid out in an airy document called Plan Bay Area — and it's about to clash with the facts on the ground. Namely, that there are already people living and working in the path of the new development.

And there's a high risk that many of them will be displaced, collateral damage in the latest transformation of San Francisco.

CLIMATE CHANGE AND "SMART GROWTH"

The threat of global climate change hasn't convinced the governor or the state Legislature to raise gas

taxes, impose an oil-severance tax, or redirect money from highways to transit. But it's driven Sacramento to mandate that regional planners find ways to reduce greenhouse gas emissions in California cities.

The bill that lays this out, SB375, mandates that ABAG, and its equiva-

lent and jobs, to avoid the suburban sprawl that leads to long commutes and vast amounts of car exhaust.

The notion of smart growth — also referred to as urban infill — has been around for years, embraced by a certain type of environmentalist, particularly those concerned with protecting open space. But now, it has the force of law.

And while ABAG is not a secret government with black helicopters that can force cities to do its will — land-use planning is still under local jurisdiction in this state — the agency is partnering with the Metropolitan Transportation Commission, which controls hundreds of millions of dollars in state and federal transportation money. And together, they can offer strong incentives for cities to get in line.

Over in Contra Costa and Marin counties, at hearings on the plan, Tea Party types (yes, they appear to exist in Marin) railed against the notion of elite bureaucrats forcing the wealthy enclaves of single-family homes to accept more density (and, gasp, possibly some affordable housing). In San Francisco, it's the progressives, the transit activists, and the affordable housing people who are starting to get worried. Because there's been almost zero media attention to the plan, and what it prescribes for San Francisco is alarming.

Under the ABAG plan, San Francisco would approve 92,400 more housing units for 280,000 more people. The city would host

190,000 more jobs, many of them in what's called the "knowledge economy," which mostly means high tech. Second and third on the list: Health and education, and tourism.

The city currently allows around eight cars for every 10 housing units; as few as five in a few neighborhoods, at least 10 in many others. And there's nothing in any city or regional plan right now that seeks to change that level of car dependency. In fact, the regional planners think that single-occupancy car travel will be the mode of choice for 48 percent of all trips by 2040 — almost the same as it is today.

And since most of the new housing will be aimed at wealthier people, who are more likely to own cars and avoid catching buses, San Francisco could be looking for ways to fit perhaps 73,000 more cars onto streets that are already, in many cases, maxed out. There will be, quite literally, no place to park. And congestion in the region, the planners agree, will get a whole lot worse.

That seems to undermine the main intent of the plan: Transit-oriented development only works if you discourage cars. In a sense, the car-use projections are an admission of failure, undermining the intent of the entire project.

The vast majority of the housing that will be built will be too expensive for much of the existing (and even future) workforce and will do little to relieve the pressure on lower income people. But there is nothing whatsoever in the plan to ensure that there's money available to build

Guardian Forum: SF in 2040

Whose future is it? How should communities respond to Plan Bay Area? We'll be discussing that issue with a host of activists Wed. June 12, at 6pm, at the LGBT Center, 1800 Market. It's your city; come talk about how to save it.

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lents in the Los Angeles Basin, the Central Coast, the Central Valley and other areas, set up "Sustainable Communities Strategies" — land-use plans for now through 2040 intended to reduce greenhouse gas emissions by 15 percent.

The main path to that goal: Make sure that most of the 1.1 million people projected to live in the Bay Area by 2040 be housed in already developed areas, near tran-

Regional planning hits Chinatown

When regional planners at the Metropolitan Transportation Commission funded a study to create a bus-rapid transit system on Van Ness Avenue, they decided, in the interest of speeding the buses along, to allow only one left turn — onto Broadway.

That would turn Broadway into a much-busier thoroughfare — and have a huge impact on Chinatown, where there's heavy pedestrian traffic. That, Cindy Wu says, is one of the problems with regional planning — it doesn't always consider the impacts on existing, fully developed neighborhoods.

Wu is a planner with the Chinatown Community Development Center and a member of San Francisco's Planning Commission. She's concerned that Plan Bay Area,

with its macro focus, ignores the micro — the people who already live in communities that will feel the pressure.

"Chinatown is performing amazingly," she told me recently. There's low car use, high density ... all the things ABAG seems to want." And yet, it's in the Priority Development Area, where new construction could lead to displacement. "It doesn't get to the neighborhood scale, where people will be forced to control the impacts of growth."

Gen Fujioka, policy director at CCDC, noted that the plans says people displaced from a San Francisco community like Chinatown can be accommodated elsewhere in the region. "Like that's an acceptable alternative," he said. **(Tim Redmond)**

A (somewhat) better approach

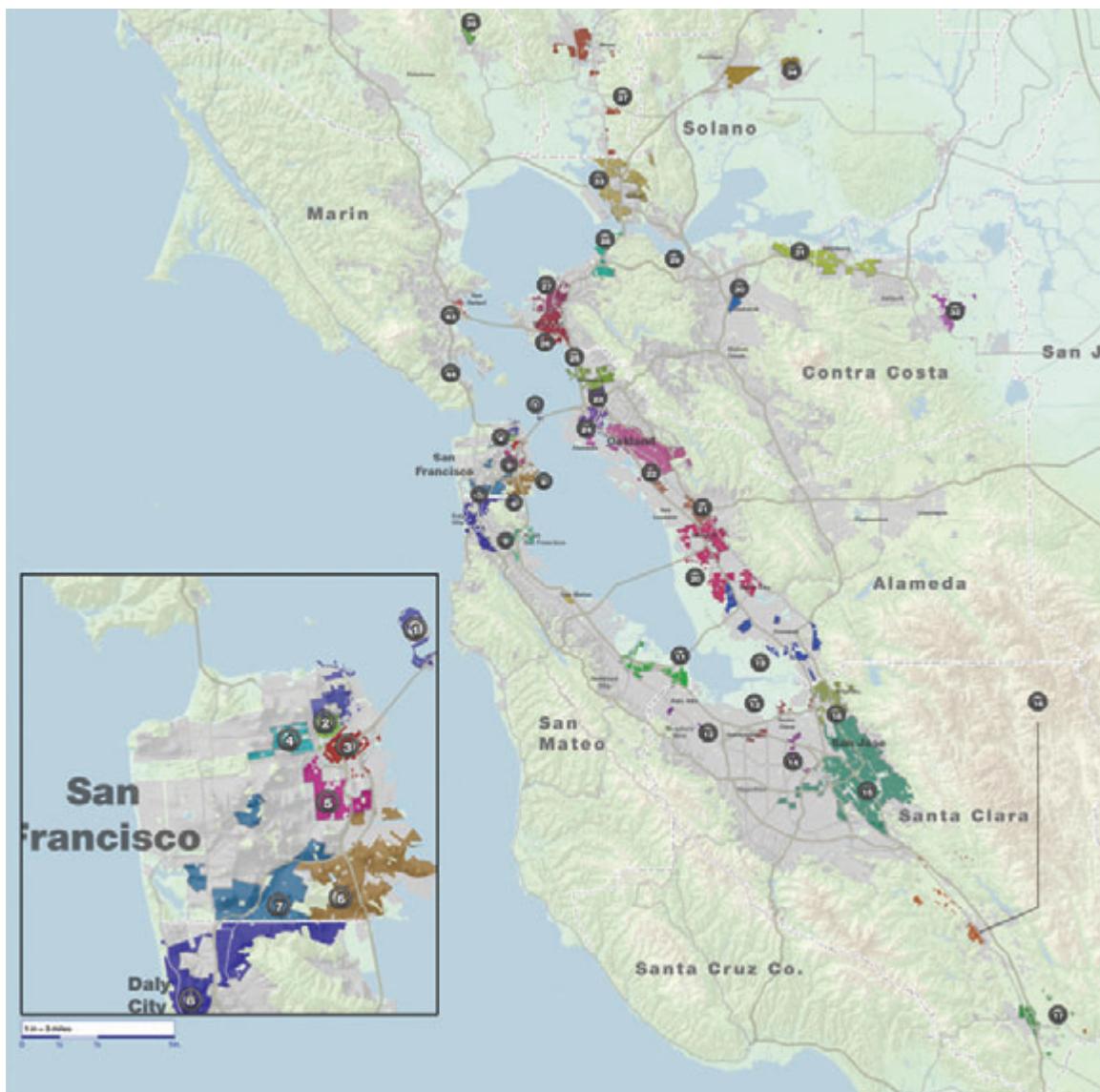
The Draft Environmental Impact Report on Plan Bay Area looked at several alternatives, including doing nothing at all, which everyone pretty much agrees is a bad idea. But interestingly, a proposal put together by community groups, including Public Advocates, Urban Habitat, and TransForm, turned out to do a better job of reaching ABAG's environmental goals.

In the DEIR models, "Alternative Five," as it's described, leads to slightly lower levels of displacement and less

car travel. It does that in large part through the imposition of a Vehicle Miles Travelled Tax — a one-cent levy on every mile driven by a private car or light truck in the region.

That, it turns out, does indeed discourage car use. It would also raise more than \$600 million a year, most of which would go to public transit and affordable housing. Over 25 years, that's a lot of cash.

But ABAG planners rejected that proposal, preferring their own alternative. **(Tim Redmond)**



housing that meets the needs of most San Franciscans.

Instead, the planners acknowledge that 36 percent of existing low-income people will be at risk for displacement. That would be a profound change in the demographics of San Francisco.

Of course, adding all those people and jobs will put immense pressure on city services, from Muni to police, fire, and schools — not to mention the sewer system, which already floods and dumps untreated waste into the Bay when there's heavy rain. Everyone involved acknowledged those costs, which could run into the billions of dollars. There is nothing anywhere in any of the planning documents addressing the question of who will pay for it.

THE NUMBERS GAME

Projecting the future of a region isn't easy. Job and population growth isn't a straight line, at best — and when you're looking at a 25-year window in a boom-and-bust area with everything from earthquakes to sea-level rise factoring in, it's easy to say that anyone who

claims to know what's going to happen in 2040 is guessing.

But as economist Stephen Levy, who did the regional projections for ABAG, pointed out to us, "You have to be able to plan." And you can't plan if you don't at least think about what you're planning for.

Levy runs the Center for the Continuing Study of the California Economy, and he's been watching trends in this state for years. He agrees that some of his science is, by nature, dismal: "Nobody projects deep recessions," much less natural disasters. But overall, he told me, it's possible to get a grip on what planners need to prepare for as they write the next chapter of the Bay Area's future.

And what they have to plan for is a lot more people.

Levy said he started with the federal government's projections for population growth in the United States, which include births and deaths, immigration, and out-migration, using historic trends to allocate some of that growth to the Bay Area. There's what appears at first to be circular logic involved: The feds (and most economists) project that job growth nation-

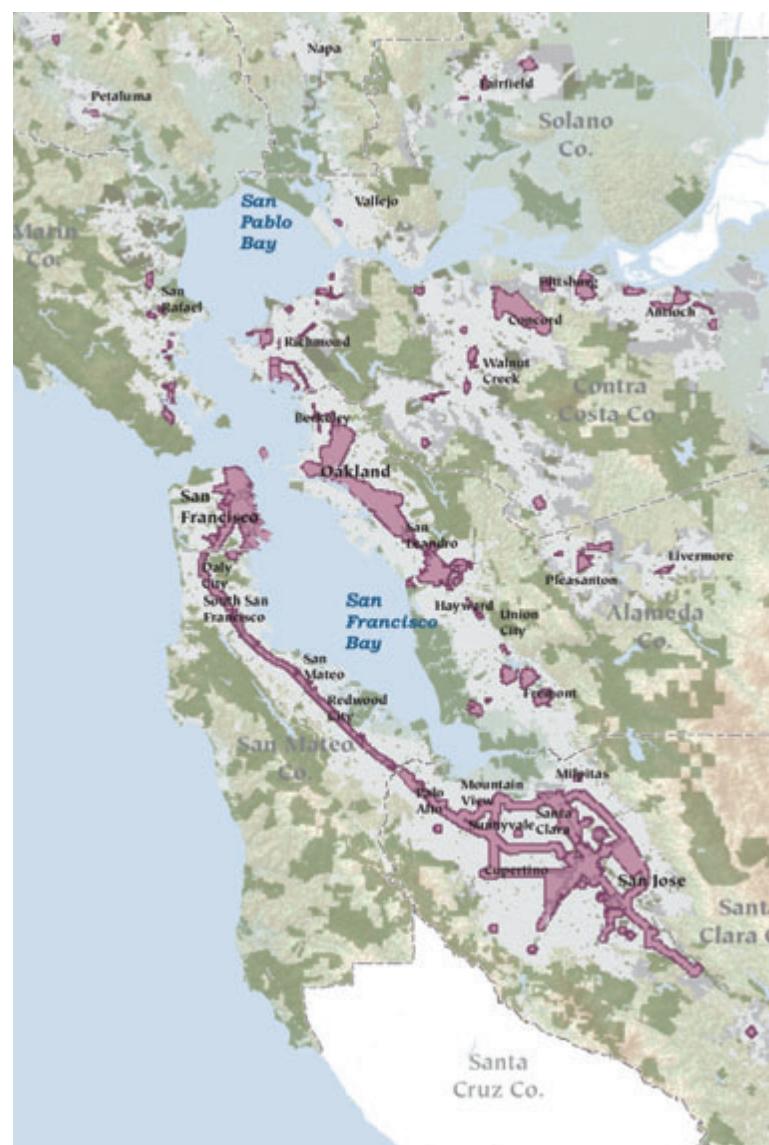
ally will be driven by population — that is, the more people live in the US, the more jobs there will be.

Population growth in a specific region, on the other hand, is driven by jobs — that is, the more jobs you have in the Bay Area, the more people will move here.

"Jobs in the US depend on how many people are in the labor force," he said. "Jobs in the Bay Area depend on our share of US jobs and population depends on relative job growth."

Make sense? No matter — over the years it's generally worked. And once you project the number of people and jobs expected in the Bay Area, you can start looking at how much housing it's going to take to keep them all under a roof.

Levy projects that the Bay Area's share of jobs will be higher than most of the rest of the country. "This is the home of the knowledge industry," he told me. So he's concluded that population in the Bay Area will grow from 7.1 million to 9.2 million — an additional 2.14 million people. They'll be chasing some 1.1 million new jobs, and will need 660,000 new housing units.



Levy stopped there, and left it to the planners at ABAG to allocate that growth to individual cities — and that's where smart growth comes in.

For decades in the Bay Area, particularly in San Francisco, activists have waged wars against developers, trying to slow down the growth of office buildings, and later, luxury housing units. At the same time, environmentalists argued that spreading the growth around creates serious problems, including sprawl and the destruction of farmland and open space.

Smart growth is supposed to be an alternative: the idea is to direct new growth to already-established urban areas, not by bulldozing over communities (as redevelopment agencies once did) but by the use of "infill" — directing development to areas where there's usable space, or by building up and not out.

ABAG "focused housing and jobs growth around transit areas, particularly within locally identified Priority Development Areas," the draft environmental impact report on the plan notes.

The draft EIR is more than 1,300 pages long, and it looks at the ABAG plan and several alternatives. One alternative, proposed by business groups, would lead to more development and higher population gains. Another, proposed by community activist groups including

Public Advocates, Urban Habitat, and TransForm, is aimed at reducing displacement and creating affordable housing; that one, it turns out, is the "environmentally preferred alternative." (See sidebar.)

But no matter which alternative you look at, two things leap out: There is nothing effective that ABAG has put forward to prevent large-scale displacement of vulnerable communities. And despite directing growth to transit corridors, the DEIR still envisions a disaster of traffic congestion, parking problems, and car-driven environmental wreckage.

THE DISPLACEMENT PROBLEM

ABAG has gone to some lengths to identify what it calls "communities of concern." Those are areas, like Bayview Hunters Point, Chinatown, CONTINUES ON PAGE 14 >>

CONT>>

and the Mission, where existing low-income residents and small businesses face potential displacement. In San Francisco, those communities are, to a great extent, the same geographic areas that have been identified as PDAs.

And, the DEIR, notes, some degree of displacement is a "significant impact that cannot be mitigated." In other words, the gentrification of San Francisco is just the inevitable consequence of the plan.

In fact, the study notes, 36 percent of the communities of concern in high-growth areas will face displacement pressure because of the cost of housing. And that's region wide; the number in San Francisco will almost certainly be much, much higher.

Miriam Chion, ABAG's planning and research director, told me that displacement "is the core issue in this whole process." The agency, she said, is working with other stakeholders to try to address the concern that new development will drive out longtime residents. But she also agreed that there are limited tools available to local government.

The DEIR notes that ABAG and the MTC will seek to "bolster the plan's investment in the Transit Oriented Affordable Housing Fund and will seek to do a study of displacement. It also states: "In addition, this displacement risk could be mitigated in cities such as San Francisco with rent control and other tenant protections in place."

There isn't a tenant activist in this town who can read that sentence with a straight face.

The problem, as affordable housing advocate Peter Cohen puts it, is that "the state has mandated all this growth, but has taken away the tools we could use to mitigate it."

That's exactly what's happened in the past few decades. The state

ABAG and the UN plan for world domination

One of the biggest problems with opposing, or even questioning, ABAG's Plan Bay Area is that some of the loudest voices against it are, in a word, loony.

Around the Bay Area suburbs, people packing hearings on the plan are talking about the secret United Nations plan to confiscate all private property, burn down suburban homes, and force everyone into tiny cells in teeming cities where our personal freedoms will be systematically destroyed.

You haven't heard of that? It's called Agenda 21, and the John Birch Society is convinced that it's a global plot to destroy America.

Actually, Agenda 21 is a weak, unenforceable document that came out of the UN's environmental conference in 1992. It suggests — as does SB375, as does just about every sane thinker in civilization — that

the world's growth ought to be planned, sustainable, and energy efficient.

But it's getting dragged up as grounds to scuttle Plan Bay Area. The black helicopter folks, the Obama Wants To Take My House folks, and a few NIMBYs who just don't want density in the suburbs, have been wailing about this massive conspiracy in the past few months.

It's unlikely that the Tea Party types will make common cause with San Francisco progressives on this issue. But there's a real danger here: If the nut cases get the attention, serious questions about the feasibility of this plan could get lumped in with the ravings of conspiracy kooks.

And as far as the UN taking over California? Hey, at least we'll get universal health care. (Tim Redmond)

Legislature has outlawed the only effective anti-displacement laws local governments can enact — rent controls on vacant apartments, commercial rent control, and eviction protections that prevent landlords from taking rental units off the market to sell as condos. Oh, and the governor has also shut down redevelopment agencies, which were the only reliable source of affordable housing money in many cities.

Chion told me that the ABAG planners were discussing a list of anti-displacement options, and that changes in state legislation could be on that list. Given the power of the real-estate lobby in the state Capitol, ABAG will have to do more than suggest; there's no way this plan can work without changing state law.

Otherwise, eastern San Francisco is going to be devastated — particularly since the vast majority of all housing that gets built in the city, and that's likely to get built in the city, is too expensive for almost anyone in the communities of concern.

"This plan doesn't require affordable housing," Cindy Wu,

vice-chair of the San Francisco Planning Commission, told me. "It's left to the private market, which doesn't build affordable housing or middle-class housing."

**"THIS PLAN
DOESN'T REQUIRE
AFFORDABLE
HOUSING."**

PLANNING COMMISSIONER
CINDY WU

In fact, while there's plenty of discussion in the plan about where money can come from for transit projects, there's virtually no discussion of the billions and billions that will be needed to produce the level of affordable housing that everyone agrees will be needed.

Does anyone seriously think that developers can cram 90,000 new units — at least 85 percent of them, under current rules, high-cost apartments and condos that are well beyond the range of most current San Franciscans — into eastern neighborhoods without a real-estate boom that will displace thousands of existing residents?

Let's remember: Building more housing, even a lot more housing, won't necessarily bring down prices. The report makes clear that the job growth, and population boom that accompanies it, will fuel plenty of demand for all those new units.

Steve Woo, senior planner with the Chinatown Community Development Center, sees the problem. In a letter to ABAG, he notes: "Plan Bay Area and its DEIR has analyzed the displacement of low-income people and explicitly acknowledges that it will occur. This is unacceptable for San Francisco and for Chinatown, where the pressures of displacement have been a constant over the past 20 years."

Adds the Council of Community

Housing Organizations: "It would be irresponsible for the regional agencies to advance a plan that purports to 'improve' the region's communities as population grows while the plan simultaneously presents great risk and uncertainty for many vulnerable communities."

Jobs are at stake, too — not tech jobs or office jobs, which ABAG projects will expand, but the kind of industrial jobs that currently exist in the priority development areas.

Calvin Welch, who has been watching urban planning and displacement issues in San Francisco for more than 40 years, puts it bluntly: "It is axiomatic that market-rate housing drives out blue-collar jobs," he said.

Of course, there's another potential problem: Nobody really knows where jobs will come from in the next 25 years, whether tech will continue to be the driver or whether the city's headed for a second dot-com bust. San Francisco doesn't have a good record of building for projected jobs: In the mid-1980s, for example, the entire South of Market area (then home to printing, light manufacturing, and other blue-collar jobs) was rezoned for open-floor office space because city officials projected a huge need for "back-office" functions like customer service.

"Where are all those jobs today?" Welch asked. "They're in India."

TOO MANY CARS

For a plan that's designed to reduce greenhouse gas emissions by moving residential development closer to work areas, Plan Bay Area is awfully pessimistic about transportation.

According to the projections, there will be more cars on the roads in 2040, with more — and much worse — traffic. The DEIR predicts that a full 48 percent of all trips in 2040 will be made by single-occupant vehicles — just slightly down from current rates. The percentage of



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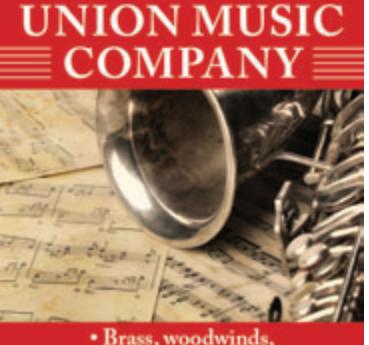
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trips on transit will only be a little bit higher — and there's no significant increase in projected bicycle trips.

That alone is pretty crazy, since the number of people commuting to work by bike in San Francisco has risen dramatically in the past 10 years, and the city's official goal is that 20 percent of all vehicle trips will be by bike in the next decade.

Part of the problem is structural. Not everyone in San Francisco 2040 is going to be a high-paid tech worker. In fact, the most stable areas of employment are health services and government — and hospital workers and Muni drivers can't possibly afford the housing that's being built. So those people will — the DEIR acknowledges — be displaced from San Francisco and forced to live elsewhere in the region (if that's even possible). Which means, of course, they'll be commuting further to work. Meanwhile, if current trends continue, many of the people moving into the city will work in Silicon Valley.

Chion and Levy both told me that the transit mode projections were based on historical trends for car use, and that it's really hard to get people to give up their cars. Even higher gas prices and abominable

traffic delays won't drive people off the roads, they said.

If that's the case — if auto culture, which is a top source of global climate change, doesn't shift at all — it would seem that all this planning is pointless: the seas will rise dramatically, and San Franciscans ought to be buying boats.

"The projections don't take into account social change," Jason Henderson, a geography professor at San Francisco State University and a local transportation expert, told me. "And social change does happen."

Brad Paul, a longtime housing activist who now works for ABAG, said these projections are just a start, and that the plan will be updated every four years. "I think we're going to be finding that the number of people who want to drive cars will go down," he said.

Henderson argues that the land-use policy is flawed. He suggests that it would make more sense to increase density in the Bay Area suburbs along the BART lines. "Elegant development in those areas would work better," he said. You don't need expensive high-rises: "Four and five stories is the sweet spot," he explained.

Most of the transportation

projects in the plan are already in the pipeline; there's no suggestion of any major new public transit programs. There is, however, a suggestion that San Francisco adopt a congestion management fee for downtown driving — something that city officials say is the only way to avoid utter gridlock in the future.

SIDELINING CEQA

ABAG and the MTC have a fair amount of leverage to implement their plans. MTC controls hundreds of millions of dollars in transit money; ABAG will be handing out millions in grants to communities that adopt its plan. And under state law, cities that allow development in PDAs near transit corridors can gain an exemption from the California Environmental Quality Act.

CEQA is a powerful tool to slow or halt development, and developers (and some public officials) drool at the prospect of getting a fast-track pass to avoid some of the more cumbersome parts of the environmental review process.

Under SB 375 and Plan Bay Area, CEQA exemptions are available to projects that meet the Sustainable Community Strategy standards and

are close to transit corridors. And when you look at the map of those areas, it's pretty striking: All of San Francisco, pretty much every square inch, qualifies.

That means that almost any project almost anywhere in town can make a case that it doesn't need to accept full CEQA review.

The most profound missing element in this entire discussion is the cost of all this growth.

You can't cram 210,000 more residents into San Francisco without new schools, parks, and child-care centers. You can't protect those residents without more police officers and firefighters. You can't take care of their water and sewer needs without substantial infrastructure upgrades. And even if there's state and federal money available for new buses and trains, you can't operate those systems without paying drivers, mechanics, and support workers.

There's no question that the new development will bring in more tax money. But the type of infrastructure improvements that will be needed to add 25 percent more residents to the city are really expensive — and every study that's ever been done in San Francisco shows that the tax benefits

of new development don't cover the costs of public services it requires.

When World War II and the post-war boom in the Bay Area brought huge growth to the region, property taxes and federal and state money were adequate to build things like BART, the freeways, and hundreds of new schools, and to staff the public services that the emerging communities needed. But that all changed in 1978, with the passage of Prop. 13, and two years later, with the election of Ronald Reagan as president.

Now, federal money for cities is down to a trickle. Local government has an almost impossible time raising taxes. And instead of hiking fees for new residential and commercial projects, many communities (including San Francisco) are offering tax breaks to encourage job growth.

Put all that in the mix and you have a recipe for overcrowded buses, inadequate schools, overstressed open space (imagine 10,000 new Mission residents heading for Dolores Park on a nice day), and a very unattractive urban experience.

That flies directly in the face of what Plan Bay Area is supposed to be about. If the goal is to cut

CONTINUES ON PAGE 16 >>

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NEWS

CONT>>

down on commutes by bringing new residents into developed urban areas, those cities have to be decent places to live. What would it cost to accommodate this level of new development? Five billion dollars? Ten billion? Nobody knows — because nobody has run those numbers. But they're going to be big.

Because just as tax dollars have been vanishing, the costs of infrastructure keep going up. It costs a billion dollars a mile to build BART track. It's costing more than a billion to build a short subway to Chinatown. Just upgrading the sewer system to handle current demands is a \$4 billion project.

And if the developers and property owners who stand to make vast sums of money off all of this growth

"THE PROJECTIONS DON'T TAKE INTO ACCOUNT SOCIAL CHANGE."

PROFESSOR
JASON HENDERSON

aren't going to pay, who's left?

The ABAG planners point out, correctly, that there's a price for doing nothing. If there's no regional plan, no proposal for smart growth, the population will still increase, and displacement will still happen — but the greenhouse gas emissions will be even worse, the development more haphazard.

But if the region is going to spend all this money and all this time on a plan to make the Bay Area more sustainable, more livable, and more affordable in 25 years, we might as well push all the limits and get it right.

Instead of looking at displacement as inevitable, and traffic as a price of growth, the planners could tell the state Legislature and the governor that it's not possible to comply with SB375 — not until somebody identifies the big sums of money, multiples of billions of dollars, needed to build affordable housing; not until there are transit options, taxes, and restrictions on driving.

Because continued car use and massive displacement — the package that's now facing us — just isn't an acceptable option. **SFBG**



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FOOD + DRINK



FROM LEFT: BOUDIN NOIR,
NEIGE RECOLTÉ D'HIVER,
AND RABBIT PIE GUARDIAN
PHOTOS BY DAVID SCHNUR



BY THE BLOB
culture@sfbg.com

THE BLOB If you thought the first thing you'd see when you landed in Quebec City, Canada, was a mime in a black mock turtleneck playing "My Heart Will Go On" on an accordion, you'd be almost right. Almost, because the Blob promptly devoured him — chewy! — and went on to enjoy a brief culinary tour of one of the most charming, clean, and friendly cities she's visited.

Also surprisingly diverse: waves of Canadian immigration have gently streaked "traditional" Canadian cuisine (yes there is such a thing, from the "meat pie" pork tortierre of the Blob's maternal grandmother to Canadian bacon, berry jams sweet pickles, and caribou steaks) with global flavors. Quebec being heavily French, there's also an attention to detail and service that boosts its current restaurant boom to another level — without stinting on any creamy richness.

Chefs here have dived into experimenting with local St. Lawrence Seaway ingredients like meaty îles de la Madeleine sea scallops, tender green saltwort, smoked Kamouraska eel, late spring fiddleheads and asparagus (all experienced at the superior **L'Échaudé** in the stonewalled Vieux-Port area, www.echaudé.com). Blackberry cassis and cider, made in the bright, tin-roofed farmhouses on île d'Orléans across the river, boutique chocolate galore, and ubiquitous maple delights from Quebec's interior sweeten the pot. "Smoked meat," a.k.a. molasses-cured pastrami, piled on a plate with a pickle (**Joe Smoked Meat**, www.joesmokedmeat.com) or tucked deliciously beneath cheese and a layer of butter spread on a pizza (**Pizzeria TM** in nearby Thetford Mines) fatten up, as does that ubiquitous Quebecois staple, poutine, in a panoply of forms. Let's eat.

Eats Quebec

RABBIT PIE AT LE LAPIN SAUTÉ

Holy leaping quaintness. This cozy joint in the Lower Town, tucked amid shops selling Inuit art and hip-mom scarves, is a true Quebec experience. Pretty wait staff offer the house specialty, rabbit, in a dazzling variety of formats: juicy in white bean cassoulet, dipped in honey-rosemary sauce, roasted with "two mustards," even plated with a hefty side of duck. Simplicity is best, the Blob may have learned from some Beatrix Potter book. So a slice of rabbit pie (\$21.95) it was, savory-sweet, with currants and potatoes, atop a splash of balsamic sauce. Paired perfectly with a local Boreale Rousse beer? *Mais oui!* 52, rue du Petit-Champlain, www.lapinsauté.com

NEIGE RECOLTÉ D'HIVER FROM LA FACE CACHÉE DE LA POMME

Ice cider, who knew? The Blob has been put off by ice wines before — too sweet, too supermarket-y — but this premier line of



Quebecois ciders (\$47 per 375 ml, less expensive versions available), distilled from frosted apples, has changed her life. Wonderful after a spicy meal, the chilled-syrup, full-bodied sweetness lingers in your mouth like a very good port, but without the sting. www.lafacecachee.com

DUCK POUTINE AT LE COCHON DINGUE

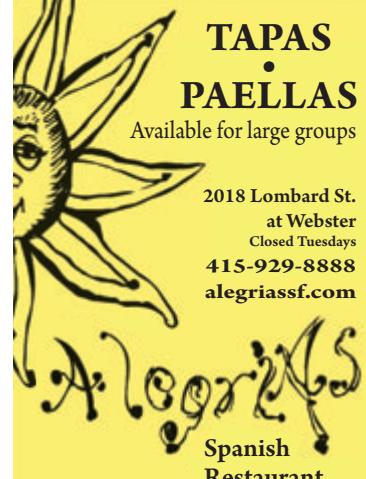
Le Cochon Dingue is a Denny's-like restaurant chain (but better), and poutine — fries smothered in gravy and cheese curds — is a French Canadian staple that's become popular in the US. It's available everywhere, from fast food versions to ones with foie gras or hunks of venison. The measure to which all poutine is held? The squeakiness of its curds. And this affordable version (\$10) with shredded duck in a sweet gravy has incredibly squeaky curds. It's squeaky curdlicious. www.cochondingue.com

BOUDIN NOIR AT CLOCHE PENCHÉ

This is the place. A former bank on a corner in the neat Saint-Roch district transformed into a magnet for foodies (there are some gentrification issues here, yes). The innovative menu doesn't show its hand too much — you're getting deeply thought-through, hyperlocal fare, but that fact's not treated like a showy gimmick, plastered everywhere. One stand-out: blood pudding sausage (\$23.95), melting with rich, dark pork and accompanied by pineapple (OK, not so local always) chutney and hearty fresh vegetables. Desserts are a must — tiny chocolate squares as dense as black holes dot caramelized bananas in rum sauce with sticky popcorn; érable (maple) flavor erupts in a warm fritter crusted with sweet pecans. 203, rue Saint-Joseph Est, www.cloccherpenche.ca SFBG

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THE SELECTOR



WEDNESDAY 5/29

JOHN HODGMAN

John Hodgman has parlayed his starring role as the awkward PC in Apple Computer commercials into a multifaceted comedy career. The humorist typically portrays the authoritative know-it-all, dispensing faux expertise on Comedy Central's *The Daily Show with Jon Stewart* and through his trilogy of satirical almanacs titled *Complete World Knowledge*. Unsatisfied with conveying pseudo-information to the masses, quasi-legal expert (fake) Judge John Hodgman also adjudicates over everyday silly disputes on a weekly Internet podcast. His thoughtful, goofy, non-legally binding rulings are a regular feature in the New York Times Magazine. Adam Savage of *Mythbusters*' fame provides a clever and fitting foil. (Kevin Lee)

In conversation with Adam Savage

7:30pm, \$27

Nourse Theatre

275 Hayes, SF

(415) 392-4400

www.cityarts.net



WEDNESDAY 5/29

“DRINKING/SONGS: A NIGHT OF BEER AND THE MUSIC THAT GOES WITH IT”

I feel a beer coming on! Dogfish Head Craft Brewery and public radio's *VoiceBox* have joined forces for an “inter-active beer-tasting and live music event,” i.e., a night



of singing and musical revelry the way nature intended -- with frothy steins of that beloved thirst quencher known to barstool Pavarotti everywhere as a brewski. With musical entertainment from the Fill A Steins a cappella vocal music ensemble and a live

discussion on the cultural history of this love affair between pipes and pints with cicerone Sayre Piotrkowski, the Fill A Steins, and *VoiceBox*'s Chloe Veltman, there's even an added touch of class with your glass. (Robert Avila)

8pm, \$20

50 Mason Social House, SF

(415) 608-0133

drinkingsongs2.eventbrite.com

THURSDAY 5/30

SKULL AND BONES NIGHTLIFE

Like Halloween in springtime, the Cal Academy's popular Thursday evening nightlife event this time explores the creepier side of life — animal insides. At Skull and Bones, you can play like Indiana Jones — or at least, an amateur archaeologist — and watch volunteers assemble the bones of a skeleton, those of a juvenile offshore orca whale. Plus, Lee Post and Academy field associate/bone collector Ray “Bones” Bander will be on hand to answer the thorny questions, Icée Hot DJs Rollie

Fingers and Ghosts on Tape will be spinning spooky tracks, and Paxton's Gate will have a station of treasures; if you've ever visited



the Mission curiosities-flora-and-fauna shop, you know they'll have some good stuff on hand. This time, they'll show Jason Borders' skull art, and conduct a hands-on owl pellet dissection. SCRAP will have crafts at the ready, EndGames Improv will tickle your funny bone (ha! laughing already), and the planetarium will have a presentation on the “bones” of the Milky Way. It'll be a great way to bone up on the galaxy (sorry). (Emily Savage)

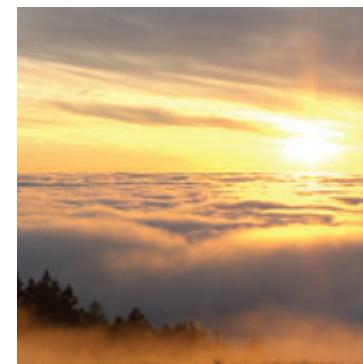
6pm, \$10-\$12

California Academy of Sciences
55 Music Concourse Dr., SF
(415) 379-8000
www.calacademy.org

THURSDAY 5/30

SAN FRANCISCO GREEN FILM FESTIVAL

The third San Francisco Green Film Festival opens tonight with a tale of true Bay Area environ-



mental heroes. Nancy Kelly's doc *Rebels With a Cause* — first seen locally at the 2012 Mill Valley Film Festival and opening at the Roxie Fri/31 — offers an inspiring look at the Marin County activists who fought to preserve the NorCal coastline at a time when “conservation” was a dirty word. The rest of the Green fest's over 50 films include *Bidder 70*, about climate activist Tim DeChristopher; Jon Bowermaster's “fracktivist” tale *Dear Governor Cuomo*; and Kalyanee Mam's Cambodia-set doc *A River Changes Course*, which just picked up a much-deserved Golden Gate Award for Best Documentary at the San Francisco International Film Festival. (Cheryl Eddy)

Through June 5, \$12 per film (passes, \$100-\$200)

Various venues, SF and Berk.

www.sfgreenfilmfest.org

THURSDAY 5/30

CHEAP GIRLS

Call them loud, reckless, naïve — but don't call them cheap. Though cranking out a big garage rock is something Cheap Girls could do in their sleep — and well — they've been known to slow it down on the few tracks that showcase their pop side and tight vocals. Like on earworm “Her and Cigarettes,” for example, it's hard to believe this self-ascribed power

SKULL AND BONES.

pop rock group from Lansing, Mich. is not a small acoustic trio. “I love her and cigarettes/we took the long way, so we could have another,” whimpers vocalist Ian Graham in the song, embodying the wayward insecurities and heightened drama of adolescence itself. The group doesn't present its songs; it relives every single one right there on stage. (Hillary Smith)

With Make Do and Mend, Diamond Youth
9pm, \$12
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

FRIDAY 5/31

WALKING DISTANCE DANCE FESTIVAL

Building on last year's Walking Distance Dance Festival, featuring local dance, ODC Theater Director Christy Bolingbroke has changed the formula. With a sure touch for vision leavened with reality, she has assembled a line-up that, with the exception of opening night, pairs locals with visitors. First up, however, will be Rachael Lincoln and Leslie Seiters, and Kate Weare and Company — once they were local, now they are visitors. Other fab choices are Nicole Klaymoon's *House of Matter* and ODC/Dance's *Cut-Out Guy*. New in town will be Brian Brooks (NY), and casebolt and smith (LA). You see each program in Studio B at ODC Commons and the B'way Theater across the Street. Amazing how much fun last year the simple act of walking from one venue to the other was. (Rita Felciano)

Fri/31, 7pm; Sat/1, 4pm, \$20
ODC/Commons and B'way/ODC Theater, SF.

(415) 863-9834
www.odcdance.org/walkingdistance

FRIDAY 5/31

HI HO SILVER OH

The LA-based band Hi Ho Silver Oh converts even the toughest of listeners with its harmonies. Frontperson Casey Trela's vocals communicate a yearning I'm not sure I've felt before. The group's humor will lure you in almost as much as its sometimes giddy, occasionally melancholic sound.

The band's affinity for good times shines through while performing great tracks, which makes for a set worth checking out. The video for the band's "My Confessor" displays just this. It profiles a spelling bee gone wrong, starring a washed out principal, juxtaposed with clean vocals, attractive guitar rhythms, and evocative lyrics — it's an encompassing reflection of the group. *Hi Ho Silver Oh* opens tonight for Mice Parade. (Smith) 9pm, \$12

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www.brickandmortarmusic.com

FRIDAY 5/31

JAZZANOVA'S JURGEN VON KNOBLAUCH

"This is one of Jazzanova's major talents: to combine pieces from very different musical genres. And the linchpin holding them together is generally soul." That's how Jurgen von Knoblauch describes



his German supergroup Jazzanova, now approaching two decades of producing and performing a blend of jazz, boss nova, soul, Latin, deep house, and electronica. The collective's versatility means it can shift from individual DJs like founding member von Knoblauch spinning at nightclubs across Europe to a nine-person live performance band performing around the world. Von Knoblauch also maintains a music show on German radio with two of his fellow Jazzanova DJs and helps select new talent for the group's record label Sonar Kollektiv. (Lee)

With Fred Everything, Joey Alaniz
9pm, \$10-\$15
Monarch
101 Sixth St, SF
(415) 284-9774
www.monarchsfs.com

WALKING DISTANCE DANCE FESTIVAL SEE FRIDAY/31



SATURDAY 6/1

LUDOVICO EINAUDI

Ludovico Einaudi avoids describing his music any one way; he likely wouldn't call it classical or modernist, because he feels a plethora of influences inform his pieces. It's likely if you attend one of his performances you too will have a tough time describing it in one phrase anyway. He offers viewers a cathartic experience — one that is felt on many levels — and takes them through the big emotions of ecstasy and doom, the same emotions Rothko was interested in conveying in his paintings. Like the famous painter, Einaudi's work is presented on a grand scale. He plays with a raw emotion seldom seen in similar pianists. The intrinsically deep, emotional tones presented in his performances are emphasized by his 11-piece band that includes a string section. (Smith)

7:30 p.m., \$40-\$85
Warfield
982 Market, SF
(415) 345-0900
www.thewarfieldtheatre.com

SATURDAY 6/1

NO REGULAR PLAY

If you haven't heard of 'Play,' a monthly party put on by Listed Productions and the End Up, all you really know is that it's described as "recess for adults." Which is perfect if you, like me, have the Peter Pan syndrome that's particular to the Bay Area, holding down jobs but still holding onto acting like a kid the rest of the time. When I've been hula-hooping recently — on breaks, in the handicapped bathroom stall at work — I've been listening to *Endangered Species* by Wolf + Lamb compa-



riots No Regular Play, whose playful shows mix funky house with live vocals and fresh trum-

pet blasts. (Ryan Prendiville)
With Butane (Crosstown Rebels), Bells & Whistles (AYLI), Alex Blackstock (Less is More)
10pm-6am, \$15 advance
End Up
401 Sixth St., SF
(415) 357-0827
www.theendup.com

SUNDAY 6/2

"THE GLOBALIZATION TRILOGY"

For the last 12 years, local filmmaker Micha X. Peled's documentaries have exposed the human toll of corporate greed around the world. The Rafael is showing the completed trilogy over the next week, with the filmmaker present at each screening. 2001's *Store Wars: When Wal-Mart Comes to Town* chronicles the decimating impact America's favorite retailer (and arguably worst employer) has on local businesses. 2005's *China Blue* provides a rare, clandestine peek inside a Chinese garment sweatshop-factory. His latest *Bitter Seeds* ponders the epidemic of small-farmer suicides in India — over a quarter-million in 16 years — due to the impoverishing effect of genetically modified

seeds from US agri-giant/villain Monsanto. (Dennis Harvey)
Through June 9, \$6.50-10.75
Rafael Film Center
1118 Fourth St., San Rafael
www.cafilm.org **SFBG**



The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY Bay Area garage pop quintet **the Mantles** will release *Love Enough to Leave* on Slumberland Records next month (June 18) and play the Rickshaw Stop a few short days before that (June 14). The breezy group formed in 2007, but sounds like it could just have easily been hanging out at Vesuvio in Jack Kerouac Alley or across the street at Specs Bar in 1968, grasping stiff drinks and talking politics and fashion with local drunks.

Although, singer-guitarist Michael Olivares, wife and drummer Virginia Weatherby, and their new dog Jumbo moved to Oakland's Temescal neighborhood last year thanks to rising rents in Bernal Heights, where they formerly lived. So that old-time SF scenario isn't quite as picturesque as conjured. But the band still bleeds Bay Area. Olivares and Weatherby frequent nearby 1-2-3-4 Go! Records for vinyl, and the Night Light, the Hemlock, the Knockout, and El Rio for live shows. The band recorded its new album with local legend Kelley Stoltz, and the other three band members — keyboardist Carly Putnam, bassist Matt Roberts and, newish lead guitarist Justin Loney — live scattered throughout SF, in the Tenderloin and the Mission.

Plus, it's really more the sound that evokes those vintage tastes, those early Nuggets-esque psych-pop ideals. Olivares gets the comparisons and appeal, though hopes his band does not come off as just a carbon copies of the past (it doesn't). "We definitely like all of that music and other things from that era, that culture," he says. "We're aware enough though that I hope to not become just a blatant revivalist band that's trying to wear tie-dye shirts and

What we do is secret

bell-bottoms or something."

But still, the favorable comparison is applicable, "Most of the music I listen to is from that era, the '60s and '70s, so I'd say we're pretty heavily influenced by it."

This may come as no surprise to listeners still besotted with the Mantles' self-titled 2010 debut (*Siltbreeze*), with its nimbly Byrds-like appeal. Yes, three years later (and EP *Pink* on Mexican Summer in between) the mood remains upbeat, but like the musicians who created it, there's an older wisdom to the approach.

There's a seen-it-all-before strength from tracks off *Love Enough to Leave* such as "Brown Balloon" and only slightly more solemn album closer "Shadow of Your Step." It's like the group time-warped and took those free-wheeling early folk popsters back to the garage with them, plugged in and showed them proto-punk, then had a serious conversation about what would happen to the Bay Area in 2013: housing prices will rise again, there will be this thing called the web that changes everything.

When asked what's changed since he first moved to SF a decade ago, Olivares says it seems like bands have gone poppier (including his own), but also notes there's been a shift in the sheer number of house shows in SF proper.

He says their migration to the East Bay loosely influenced title track, "Long Enough to Leave," and

"Don't Cross Town."

Conversely, there are some more character-based tracks inspired by books and films like Mike Leigh's comedic camping ode *Nuts in May* (1976), including jangly opener "Marbled Birds" and the illusory single "Hello," which initially seems like a pleasant conversation. Cheery



to begin with, it feels like candy and turquoise rotary telephones in teenage bedrooms (a ruse, the band members are all actually in their early 30s). But then, it gets to the line, "Hello/Maybe you can help me get out of here." Ah, the hook, and out comes the reverberation. Olivares told me it was actually about a time when his friend in France was sending postcards and he kept forgetting to respond.

While the Mantles may evoke

TOP: THE MANTLES WITH JUMBO; ROGUE WAVE IN TIN FOIL.

ROGUE WAVE PHOTO
BY TERRI LOEWENTHAL

edge. There's also now a mini doc on the band, OutofFocus TV's "American Music Episode 6: featuring Shannon and the Clams," which you can check on YouTube.

In it, Shannon Shaw, Cody Blanchard, and drummer Ian Amberson (who quit sometime during filming apparently) struggle to describe their band, which leads to a great video edit that includes snippets of each saying words such as "fantastical, ballads, cozy, weirdo, Muppet, punk, oldies." shannonandtheclams.com. Song to check: "Rip Van Winkle"

After what seems like an eternity (three years and a brief hiatus) **Rogue Wave** will release new record *Nightingale Floors* Tue/4 on Vagrant Records. It's the band's fifth studio album, and newest since 2010's *Permalight*.

On *Nightingale Floors*, bandleader Zach Rogan and longtime drummer Pat Spurgeon battle out demons (death, personal tragedies) and come out the other end with trusted jangly guitars, Rogue's delicate vocals that still sound like an old friend telling stories, and Spurgeon's expert off-time drumming — a sharp new release produced by John Congleton (who also produced Rogue's solo effort, *Release the Sunbird*). In addition to Rogue and Spurgeon, *Nightingale Floors* includes contributions by bassist Masanori Mark Christianson, guitarist Peter Pisano, vocalist Jules Baenziner (Sea of Bees) and Mwahaha's Ross Peacock on synths.

The record seems to take listeners on a narrated life trip, through "College" and "Figured It Out" to the "Siren's Song," finally settling on the inevitable with twinkly "When Sunday Morning Comes" and unhurried "Everyone Want to Be You." Rogue Waves plays the Independent July 13. roguewavemusic.com. Song to check: "No Magnatone" SFBG

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LIKE MANY OF HIS PEERS, SU GOT HIS START AT OAKLAND'S YOUTH RADIO.

Functional hyphy

East Bay rapper IamSu! will blow up when he damn well pleases

BY GEORGE MCINTIRE

arts@sfbg.com

MUSIC Here, in the depths of the pot smoke-drenched green room of Slim's, the muffled chants of an insatiable gathering of Bay Area hip-hop fiends grows louder and more forceful by the second. The crowd is brazen in its vocal yearning for the show's main act of IamSu! and Compton rapper Problem.

This show, which took place at the end of last month, was a de facto homecoming spot on the Million Dollar Afro mixtape tour and the leader of the HBK (Heart Break Kids) Gang was keen to give his fans what they wanted, and then some.

After a quick team prayer, IamSu! and Problem make their way up the back stairs towards the stage, giving the ceremonial daps to the homies along the way. Then amid a torrent of blaring horn drops courtesy of HBK Gang DJ Azure, IamSu! and Problem leap out on stage like they're t-shirts being launched from a canon, the kind you'd traditionally see at baseball games.

IamSu!'s lumbering 6-foot-something frame is rocking a dashiki and a slim leather jacket. The duo commandeers the performance with the skills of a group of season veterans and dutifully maintains the hype level two clicks above organized calamity for the majority of the show. Between each track, someone or some group out there is getting a shout-out, but the biggest shout-out of them all is reserved for the completely unexpected appearance of Juvenile, who is trotted out to perform his verse on "100 Grand".

If IamSu! had followed the conventional hip-hop career path, he would have quickly spat out an album following his 2011 potty-mouthed, Gold-certified single "Up" and filmed the all-too-common hip-hop club music video with Lil Wayne. But for all his youthful cheerfulness, IamSu!, or Su for short (his real name is Sudan Williams), embodies a dexterous patience when it comes to decisions regarding his budding career.

He has plans for an album but no specific date. He frankly would rather kick it in the studio with his HBK crew laying down tracks on tracks on tracks than strut it out on the national stage, at least for the

time-being. Su cheerfully remarks that "with or without music, HBK Gang would be having fun together," but, almost conversely, holds high aspirations for his crew: "I want it to be a brand like Nike and you see our logo and you already know it's from the Bay Area. That bond is what keeps us so humble right now, the fact that people will check me when I'm being an asshole, I'll check somebody else and vice versa."

A handful of major labels have courted Su and he has rejected generous offers from at least one. In fact, he's still residing at home because he admits he "just hasn't had the time to find a new spot", but he did confirm to me that his pockets "are on sumo." It was there in his childhood room/makeshift studio that he recorded his incredibly slippery and jolting verse on E-40's "Function," while recovering from a cold.

Su, who raps and talks with an undeniable East Bay twang, is just as adept in the studio as he is on the mic and just like the Kanye-model, Su produces nearly every track he raps on. Like East Bay hip-hop stalwarts Trackademiks and Kool A.D., Su explored and absorbed the craft of beat-making at the Oakland nonprofit media center, Youth Radio. Starting at the age of 15, he spent three days a week immersing himself in knobs, keyboards, and drum pads. The first poignant moment of his time there — and of his rap career — occurred when he performed for his peers at Youth Radio, which was the result of a weeklong competition. Su fondly recalls it was "one of the best feelings ever" when he observed the positive reactions of the crowd at Youth Radio.

Su now does the bulk of his production at a small and almost claustrophobic studio tucked away in a nondescript office on the border

of Emeryville and Berkeley. There in that studio, I caught a glimpse of the process of constructing a slap.

Starting with a simple synth riff and voice sample, Su gradually and artfully added layers of drum hits, hi-hats, and bass jabbed while twisting and warping the voice sample. Operating the keyboard drums with his left hand, Su maneuvered the mouse to dig in the sample database and drop in instrument clips, all while methodically bobbing his head like a metronome. It wouldn't be an IamSu! joint if he wasn't also testing out some indistinguishable lyrics under his breath. Around 15 minutes later, the result was a rough draft of what will likely be a banger, which had the overwhelming approval of his crew present in the studio. Though Su affirmed for me that this joint won't be hitting speakers "for at least a while".

While in the studio, Su couldn't help but bug out with giddiness every time he listened to one of his unfinished tracks, he seemed playful yet focused, relaxed yet determined. That brimming combination of curiosity and enthusiasm remains the driving force behind his dozen or so mixtapes.

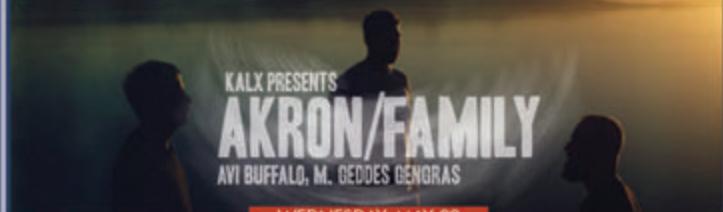
Overarching questions pertaining to the status of hyphy or Bay Area hip-hop don't apply to Su. Whether or not he brings back hyphy or becomes the first rap superstar of the decade from the Bay Area, the self-described "laid back friendly kid who likes to make music, go shopping, and listen to '80s music," is going to be having the

time of his life in the studio, with the full support of his crew. **SFBG**



THE INDEPENDENT

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WEDNESDAY, MAY 29



THURSDAY, MAY 30



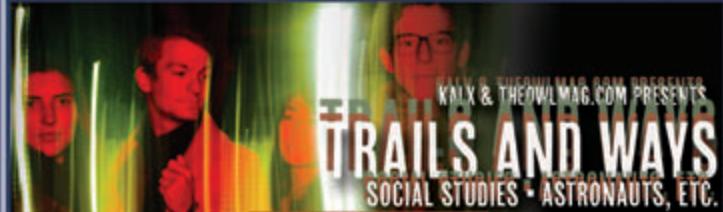
FRIDAY, MAY 31



SATURDAY, JUNE 1



THURSDAY, JUNE 6



FRIDAY, JUNE 7



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Image: Erica Kremenak, *Water Dragon*, 2012, Oil, alkyd and cold wax on panel. Image courtesy of the artist.

MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see **Picks**.

PEACE PLAYS BRICK AND MORTAR MUSIC HALL THU/30.

PHOTO BY JONNIE CRAIG



WEDNESDAY 29

ROCK/BLUES/HIP-HOP

Akron/Family, **Avi Buffalo**, **M. Geddes Gengras** Independent. 8pm, \$15.
Darren Criss Fillmore. 8pm, \$25.
"Drinking/Songs: A Night of Beer and the Music that Goes With It" 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm, \$20.
Guido vs Jason Marion Johnny Foley's Dueling Pianos. 10pm, free.
Lissie Great American Music Hall. 8pm, \$18-\$20.
Mofa Party Band Biscuits and Blues. 8 and 10pm, \$16.
ReCardiacs Fly, **Listo**, **Dominique Leone** Hemlock Tavern. 8:30pm, \$7.
Terry Savastano Johnny Foley's. 10pm, free.
Secret Secretaries, **Standard Poodle**, **Skinaffect** Knockout. 9:30pm, \$6.
Torreblanca, **Diana Gameros**, **Salt Petal** Brick and Mortar Music Hall. 9pm, \$15.
Vandella, **Buckeye Knoll**, **Hills Like Elephants** Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Dink Dink Dink, **Gaucho**, **Eric Garland's Jazz Session** Amnesia. 7pm, free.
Terry Disley Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Christopher O'Riley Yoshi's SF. 8pm, \$30.
Joel Robinow Rite Spot. 9pm.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycal-wednesdays.com. 9pm.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.
Douglas McCarthy, **Octavius**, **DJ Crackwhore** Elbo Room. 9pm, \$15.
Stay Sick with DJ Omar Monarch. 9pm, free.
Timba Dance Party Bissap Baobab, 3372 19 St, SF; www.bissapbaobao.com. 10pm, \$5.

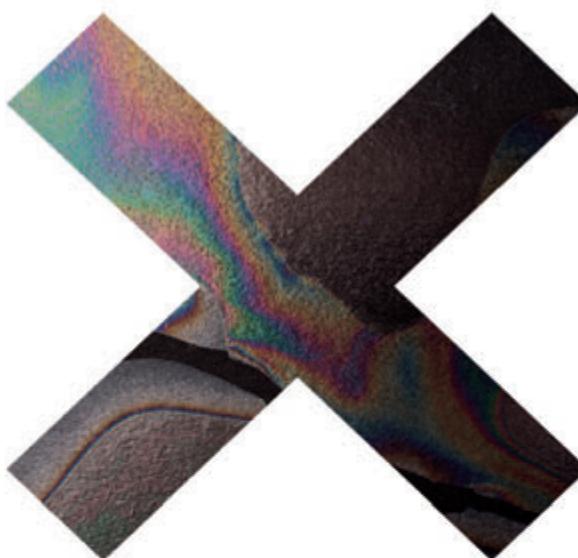
THURSDAY 30

ROCK/BLUES/HIP-HOP

Abatis, **My Stupid Brother**, **Coffee Shop Dropout**, **Relic 45** Milk Bar. 8:30pm, \$7.
Brad Wilson Band Biscuits and Blues. 8 and 10pm, \$15.

!!!, popscene DJs Rickshaw Stop. 9:30pm, \$15-\$20.
Gunshy Johnny Foley's. 10pm, free.
Castle, **Demon Lung** Bottom of the Hill. 8:30pm, \$7.
Comeback Kid, **Alpha and Omega**, **Twitching Tongues**, **Let It Burn** DNA Lounge. 8pm, \$15.
Magic Fight, **Kids on a Crime Spree**, **Teenage Sweater** Amnesia. 9pm, \$7-\$10.
New Diplomat, **Via Coma**, **Scene of Action**, **Nathan Blaz (DJ)** Independent. 8pm, \$14.
Peace, **Team Spirit** Brick and Mortar Music Hall. 9pm, \$15.
ReCardiacs Fly, **Listo**, **Dominique Leone** Hemlock Tavern. 8:30pm, \$7.
"SFRMA.org performs the Smiths and Joy Division" Great American Music Hall. 8pm, \$18-\$20.
"Spring Happy Hour and Mixer for a Cause" Bissap Baobab, 3372 19 St, SF; www.bissapbaobao.com. 6pm. With Defective.
Greg Zema vs Jeff V. Johnny Foley's Dueling Pianos. 10pm, free.

JAZZ/NEW MUSIC



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MUSIC LISTINGS

Jascha Hoffman Rite Spot. 9pm.
 Carlos Reyes Yoshi's SF. 8pm, \$25.
 Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
 Zeek Sheck, Wiggaum, Wobbly, Moe! Staiano, Commodo Minstrels in Bullface, Murder Murder, Headboggle Lab, 2948 16 St., SF; www.thelab.org. 8pm, \$5-\$10.
 Miguel Zenon's Rhythm Collective SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-\$40.

FOLK/WORLD/COUNTRY

Rabbit Quinn Lost Church, 65 Capp, SF; www.thelostchurch.com. 7:30pm, \$10.
 PA Slim Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm).
 Foxy ft. DJ Kizmiaz Monarch Lounge. 9pm, free.
 Pa'lante! Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 10pm, \$5.
 Ritual Temple. 10pm-3am, \$5.
 Tropicana Madrone Art Bar. 9pm, free.

FRIDAY 31

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 10pm, free.
 Birds of Chicago, Melody Walker Amnesia. 9pm.
 Destroid, Excision, Downlink, KJ Sawka, Designer Drugs, DJ Dials Warfield. 9pm, \$45.
 Shane Dwight Biscuits and Blues. 8 and 10pm, \$22.
 Finch, Requiem for the Dead, Plus, Reverend

Crow Slim's. 9pm, \$26.
Fox and Woman, Doe Eye, Debbie Neigher Bottom of the Hill. 9:30pm, \$10.
"Funk Out With R.O.C.K." Mighty, 119 Utah, SF; www.rocksf.org. 8pm, \$25. Benefit with Styxie and the Pimp Jones Luv Orchestra.
"Hop Rockabilly Prom" Elbo Room. 9pm, \$13. With Sugar Daddys, Rocketz, DJ Tanoa Samoa Boy.
Lemonade, Willy Moon, popscene DJs Rickshaw Stop. 9:30pm, \$12-\$14.
Mice Parade, Hi Ho Silver Oh Brick and Mortar Music Hall. 9pm, \$12.
Peachelope, Gregors, Tet Holiday Hemlock Tavern. 9:30pm, \$7.
Chuck Prophet and the Mission Express, John Murray Great American Music Hall. 9pm, \$20.
Solwave, Sam Chase, Down and Outlaws Independent. 9pm, \$14.
Sugar Candy Mountain, Sunbeam Rd., Li Xi, Torches Milk Bar. 9:30pm, \$10.
Trophy Fire, Ghost and the City, Ghost Parade

Café Du Nord. 9:30pm, \$12.
Jeff V. vs Jason Marion Johnny Foley's Dueling Pianos. 10pm, free.
Quaadudes Abbey Tavern, 4100 Geary, SF; www.abbeytavern-sf.com. 9:30pm, free.
Vernian Process, Roadside Memorial, Sorrow Church, Michon DNA Lounge. 8:30pm, \$6.

JAZZ/NEW MUSIC

Abduhl and the Night Visitors Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 7pm, free.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Miguel Zenon: Alma Adentro SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$45.

FOLK/WORLD/COUNTRY

Alexander Abreu and Havana D'Primera Yoshi's SF. 8pm, \$32; 10pm, \$24.
Steve Freund Band Tupelo, 1337 Grant, SF; www.tupelosf.com. 9:30pm.

DANCE CLUBS

Dancing Ghosts Cat Club. 9:30pm, \$3-\$7. World Goth Day.
Jazzanova, Fred Everything, Joey Alaniz Monarch. 10pm, \$10-\$15.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm.
Old School JAMZ El Rio. 9pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.
Trap and Bass DNA Lounge. 9pm, \$10. With Luminox.

CONTINUES ON PAGE 24 >>

UPCOMING GUARDIAN SPECIAL ISSUES

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THU 5/30 9:30PM \$8	AFRO-TROPIC-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH SPECIAL GUEST J. BOOGIE (DUBTRONIC SCIENCE), IZZY WISE AND RESIDENT PERCUSSIONISTS
FRI 5/31 9PM \$13	HANDSOME HAWK VALENTINE PRESENTS THE HOP ROCKABILLY PROM FEATURING THE SUGAR DADDYS , THE ROCKETZ , DJ TANOA SAMOA BOY , PLUS DANCE CONTESTS AND A WHOLE LOT MORE
SAT 6/1 10PM \$10	SPINNING '60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD SPINNING '60S SOUL 45'S (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 6/2 9PM FREE B4 9:30 \$6 AFTER	DUB MISSION PRESENTS THE BEST IN DUB, ROOTS REGGAE & DANCEHALL WITH DJ SEP, VINNIE ESPARZA AND GUEST IRIE DOLE (JAH WARRIOR SHELTER HI-FI) DOING A ROOTS REVIVAL SHOWCASE SET 9 PM - FREE BEFORE 9:30 PM/\$6 AFTER
MON 6/3 9PM \$5	UNDER RAPS PRESENTS BASS IS GREAT PERFORMANCES FROM: FREEFALL, SHAMAKO NOBLE, AUDIO PHARMACY AND DJS MAD VATSKY, THE COSBY KID, MEGABUSIVE
TUE 6/4 9PM \$10 ADV \$12 DOOR	NUCLEAR WAR NOW! & LUCIFER'S HAMMER PRESENT ABIGAIL (JAPAN), OLD COVEN (LOS ANGELES), ABNUTIVUM
WED 6/5	OCEAN VIEW (COPENHAGEN)
	UPCOMING
	THU 6/6 AFROLICIOUS
	FRI 6/7 FRENCH CASSETTES/ VELA EYES
	SAT 6/8 TORMENTA TROPICAL
	SUN 6/9 DUB MISSION: DJ SEP, J BOOGIE
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SUNDAY JUN 2 2013 1:30 PM DOORS \$5 - AA	SF Rock Project Season Shows Performances by SF Rock Project students playing... Golden Gate Rockers + Arena Rock
SUNDAY JUN 2 2013 8:30 PM DOORS \$8 - 21+	MANTLE SOUND CORE CLINTONGORE DATE NIGHT DJ VIN SOL
MONDAY JUN 3 2013 7 PM DOORS FREE - AA	The Root Celebrity Demo Review Get feedback on your latest recording by a few of the Bay Area's leading industry pros. in the fields of radio, management, production and online streaming
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FRI 5/31	MICE PARADE HI HO SILVER OH
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THUR 5/30	THE WAILING SOULS PURE ROOTS
FRI 5/31	FISTFULS OF FUNK WITH MONOPHONICS BREAKESTRA DJ PLATUM, DEEJAY SAURUS
SAT 6/01	SHIPS IN THE NIGHT
THUR 6/06	FELA! OPENING PARTY SAHR NGUAJAH, JENNIFER JOHNS
FRI 6/07	CALIFORNIA HONEYDROPS AND FRIENDS
MON 6/10	GIRL IN A COMA PIÑATA PROTEST, IRONTOM
THUR 6/13	CAPLETON



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MUSIC LISTINGS

CONT>>

SATURDAY 1

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 10pm, free.
 Blank Realm, Hank IV Hemlock Tavern. 9:30pm, \$7.
 City of Women, Books on Fate, Cash Pony Rickshaw Stop. 9pm, \$10.
 Daikon, Brick Mower, Bastards of Young, Know Your Saints Thee Parkside. 3pm, \$5.
 Dead Westerns Riptide, 9pm, free.
 Destroyer (tribute to Kiss), Roses and Guns Great American Music Hall. 9pm, \$13.
 Fistfuls of Funk, Breakstra, Deejay Saurus, DJ Platnum, Paulie Rhyme Brick and Mortar Music Hall. 9pm, \$20.

Logic, Skizzy Mars, Castro, Quest Fillmore. 8pm, \$15.

Mark Matos and Os Beaches, Electric Shepherd, Linear Downfall, Buzzmatt Thee Parkside. 9pm, \$8.
 Coco Montoya Biscuits and Blues. 8 and 10pm, \$22.

Mystery Jets Independent. 9pm, \$15.
 "SF Rock Project" Thee Parkside. 1pm, \$5.
 Golden Gate Rockers, Arena Rock.
 Stellar Corpses, Make a Scene, Heroes at Gunpoint, Wild Ones Slim's. 9pm, \$15.
 Trixie Whitley, Rocco Deluca Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15.

JAZZ/NEW MUSIC

Alexander Abreu and Havana D'Primera Yoshi's SF. 8pm, \$32; 10pm, \$28.
 Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
 Miguel Zenon: Identities SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$45.

FOLK/WORLD/COUNTRY

Brazil Vox Revolution Café, 3248 22nd St., SF; (415) 642-0474. 9pm, free.
 Conspiracy of Venus Seventh Avenue Performances, 1329 Seventh Ave., SF; www.seven-performances.org. 7:30pm, free.
 Lightbulb Ensemble Emerald Tablet, 80 Fresno, SF; www.emtab.org. 8pm, \$10.
 Shantytown Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
 Water Tower vs Harkenbacks Plough and Stars. 9:30pm, \$6-\$10.

DANCE CLUBS

Bootie SF DNA Lounge. 9pm, \$10-\$15.
 Cockfight Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys.
 Foundation Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10.
 Go Bang! Stud, 399 Ninth St., SF; Facebook.com/GoBangSF.
 Hacienda Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, free before 11pm, \$3 after.
 Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.
 Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10.

SUNDAY 2

ROCK/BLUES/HIP-HOP

A Hawk and a Handsaw Café Du Nord. 7:30pm,

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 • Ryan Auffenberg

THURSDAY 05/30
 9PM • \$5 ADV & DOOR
 • Steel Cranes
 • Mount Saint Elias
 • Tik Tok

FRIDAY 05/31
 8:30PM • \$10 ADV & DOOR
 • Bermudian Aggression
 • Glitterface
 • The Aaron Blyth Trio

SATURDAY 06/01
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 • Robert Gillies
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 • Snow Angel
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6.20 BOYS NOIZE
6.22 FAKE BLOOD, ALEX METRIC
6.26 KELLY ROWLAND, THE DREAM (CANCELLED)
6.27 MYKKI BLANCO
6.29 EDEN PRIDE FT. EVE
6.30 NINA SKY (PRIDE AFTERPARTY)
8.03 CONSPIRATOR (A POST PHISH PARTY! / LATE NIGHT SET)
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MUSIC LISTINGS

\$14.
Custom Kicks, Blackhands, HeartRacers, Shanghais Thee Parkside. 8pm, \$7.
Mantle Sound Core, Clintongore, Date Nite Bottom of the Hill. 9pm, \$8.
Melted Toys, Snow White Hemlock Tavern. 6pm, \$7.
Rec League, Dregs One, First Dirt, Heat Brick and Mortar Music Hall. 9pm, \$8.
Terry Savastano Johnny Foley's. 10pm, free.
"SF Rock Project Students" Bottom of the Hill. 2pm, \$5, all ages. Golden Gate Rockers, Arena Rock.
Bobbie Spider Webb Biscuits and Blues. 7 and 9pm, \$15.

JAZZ/NEW MUSIC

Howell Divine Revolution Café, 3248 22nd St., SF; (415) 642-0474. 8:30pm, free.
Dan Hicks and the Hot Licks Yoshi's SF. 6pm,

\$18; 8pm, \$25.
Kally Price Old Blues and Jazz Band Amnesia. 8pm, \$7-\$10.
Noertker's Moxie Musicians' Union Hall, 116 Ninth St., SF; www.noertker.com. 7:30pm, \$10.
Lyle Sheffler St. Mary's Cathedral, 1111 Gough, SF; www.lylesheffler.com. 3:30pm.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Miguel Zenon with Luis Perdomo, Paoli Mejias SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-\$40.

FOLK/WORLD/COUNTRY

Better Haves Tupelo, 1337 Grant, SF; www.tupelosf.com. 4-7pm, free.
Gravel Spreaders, Up and Down Thee Parkside. 4pm, free.
"Israel in the Gardens" Yerba Buena Gardens, Mission between Third and Fourth Streets, SF;

www.ybgfestival.org. 11am-5pm, free.

DANCE CLUBS

Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.
Silent Summer Series Kickoff Ocean Beach, Seal Cove, Great Highway at Balboa, SF; www.silent-frisco.com. 1pm, \$10-\$20.

MONDAY 3

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's 10pm, free.
My Jerusalem Café Du Nord. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Barren Vines Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.

Classical Revolution Revolution Café, 3248 22nd St., SF; (415) 642-0474. 8pm, free.
Front Country Amnesia. 9pm.

DANCE CLUBS

Bass is Great Elbo Room. 9pm, \$5.
Death Guild DNA Lounge 9:30pm, \$3-\$5.
M.O.M. Madrone Art Bar. 6pm, free.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free.

TUESDAY 4

ROCK/BLUES/HIP-HOP

Abigail, Old Coven, Abnuttivum Elbo Room. 9pm, \$12.

Dirty Hand Family Band, Hopeless Jack and the Handsome Devil, Little Thin Dimes Knockout. 9:30pm, \$8.
Fool's Gold, My Goodness, Mahgeetah Brick and Mortar Music Hall. 9pm, free.
Halcyonaire, Dead Western, Sad Bastard Book Club Bottom of the Hill. 9pm, \$9.
Juicy J, ASAP Ferg Fillmore. 8pm, \$26.50.
One Hundred Percent, Blanche Beach, Oiler Hemlock Tavern. 8:30pm, \$6.

JAZZ/NEW MUSIC

Conscious Jazz Revolution Café, 3248 22nd St., SF; (415) 642-0474. 8:30pm, free.
Terry Disley Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.
Ron Sexsmith Yoshi's SF. 8pm, \$30. **SFBG**



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6.08 STACY PULLEN - Roz - Bo
6.15 FRANK ROGER(FR) - Jimmy B - Dan Suda
6.21 JAMES HOLDEN - Bells & Whistles - Rich Korach
6.22 MY FAVORITE KOBOT (UK) - DATE NITE (Live)

6.29 JUAN MACLEAN(dj set) - Kim Anne Fox - Blaksheep
6.30 MAGDA (Berlin)
7.04 JEROME LOL - Samo Soundboy - Dj Funeral
7.05 CHRISTIAN LOEFFLER
7.12 DRUMCELL
7.13 PSYCHEMAGIK(UK) - Anthony Mansfield - M3 - Shiny Objects
7.27 CYRIL HAHN - Sleazemore - Richie Panic

8.03 PEZZNER - Johnny Fiasco - Jon Lemon - Rick Preston
8.09 STANTON WARRIORS (UK)
8.15 THE REVENGE(UK) - Sleight of Hands - Anthony Mansfield
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REBEKAH BROCKMAN AND
JACK CUTMORE-SCOTT
IN *ARCADIA*
PHOTO BY KEVIN BERNE

The action of bodies in heat

Passion meets intellect in Tom Stoppard's past-and-present tale 'Arcadia'

BY NICOLE GLUCKSTERN
arts@sfbg.com

THEATER Tom Stoppard is not a playwright who shies away from topics of unusual size. While other writers might confine themselves more narrowly with plumbing the emotional depths of their protagonists, Stoppard further concerns himself with the very workings of the universe they live in, and the machinery of history and the evolution of thought that informs their relationship to it.

In *Arcadia*, Stoppard inserts his articulate, intellectually-curious characters into long-winded conversations about Euclidian geometry, determinism, and the second law of thermodynamics, while still giving plenty of stage time to more emotionally-fraught preoccupations such as "carnal knowledge," public reputation, and even romantic love. Set in both the Romantic age and the modern era, the two storylines are rife with parallel plot points: the philosophical implications of chaos theory; the abrupt self-exile of that most tempestuous of poets, Lord Byron; the struggles of two brilliant female characters to be taken seriously in their respective times; and even a quiet affection for tortoises.

Set primarily in the gracious drawing room of an English estate (designed for this production by Douglas W. Schmidt), the play is nevertheless far from static, spanning, as it does, 200 years of Western thought and several generations of the wonky Coverly clan, who inhabit their Derbyshire home with the care-free insouciance of the very wealthy. However, with the exception of the formidable Lady Croom (Julia Coffey), the expected mannerisms of a stifled

upper-class don't really manifest themselves in either her gifted daughter Thomasina (Rebekah Brockman), or in the modern-day coterie of Coverly siblings, who wander through their stately mansion in hoodies and jeans, speaking frankly of mathematics and sex as if the two passions were one and the same. Indeed, by the end of the play, it's hard to believe otherwise, testament to Stoppard's ability to thoroughly contextualize both.

It's the character of Thomasina, as luminously portrayed by Brockman, who first captures our attention. Armed with precocious directness, the 13-year-old quickly reveals herself to be both sharp-witted and intellectually hungry, tackling Fermat's Last Theorem, the meaning of "carnal embrace," and the scientific implications of a bowl of rice pudding with equal intensity. Although her advanced aptitude eventually commands the respect of her otherwise professionally-frustrated tutor, Septimus Hodge (a handsomely rakish Jack Cutmore-Scott), she is constantly and casually dismissed by every other adult in her life — from her forceful mother, to the foppish Captain Brice (Nick Gabriel), to her unpleasant, Eton-educated brother Augustus (Titus Tompkins). Truly a product of her time, even Thomasina's name is telling — the name given to a girl child whom everyone would have preferred to have been a boy, then left to her own devices until she reaches the age of matrimony.

Shifting to the next scene and the present day, we encounter Hannah Jarvis (a pitch-perfect Gretchen Egolf), a brittle yet erudite academic whose own intelligence has recently come under attack thanks

to her controversial book about Lord Byron's erstwhile lover, Caroline Lamb. As she seeks clues to the identity of the mysterious "Hermit of Sidley Park," her pragmatic Classicist outlook locks horns with the strident Romanticism of a fellow academic, Bernard Nightingale (a fabulously fatuous Andy Murray) who has come to Sidley Park in search of Lord Byron. The combative chemistry between the two professional and philosophical rivals is one of the production's great pleasures, and although it's hard to not delight in Nightingale's eventual comeuppance, the occasional points he scores in the name of "gut instinct" can be equally cheered.

This is Perloff's second go-round helming *Arcadia*, the first occurring in 1995 at the then-Stage Door Theatre (now Ruby Skye). Despite some lags in energy, her measured direction matches the elegance of both the decor and the lofty ideation without sacrificing the sly wit that simmers beneath almost every dialogue. Though the pragmatic, modern-day scientist Valentine (Adam O'Byrne) points out that thanks to the principles of thermodynamics, everything in the universe will eventually wind up "at room temperature," the emotional heat trapped in the most coolly academic characters nonetheless gradually seeps to the surface. The play's final scene, a wordless waltz between two unlikely pairs, trembles right at the verge of combustion. **SFBG**

ARCADIA

Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm, \$20-\$95; Through June 9
Geary Theater
415 Geary, SF
www.act-sf.org

RUDY GUERRERO STARS IN *DRUNK ENOUGH TO SAY I LOVE YOU?* AT THEATRE RHINOCEROS.

PHOTO BY KENT TAYLOR

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Divine Sister New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/31-Sat/1 and June 7, 8pm; Sun/2, 2pm. Opens Sat/8, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through June 29. Charles Busch's latest comedy pays tribute to Hollywood films involving nuns.

Drunk Enough to Say I Love You? Costume Shop, 1117 Market, SF; www.therhino.org. \$15-30. Previews Thu/30-Fri/31, 8pm. Opens Sat/1, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through June 16. Theatre Rhinoceros performs Caryl Churchill's play that asks, "Do countries really behave like gay men?" Included in the program are two one-act plays: Churchill's *Seven Jewish Children: A Play for Gaza* and Deborah S. Margolin's *Seven Palestinian Children*.

Frisco Fred's Magic and More Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$35-50. Opens Thu/30, 7pm. Runs Thu-Sat, 7pm. Through June 29. Performer Fred Anderson presents his latest family-friendly show, complete with magic, juggling, and "crazy stunts."

Into the Woods Eureka Theatre, 215 Jackson, SF; www.rayoflighttheatre.com. \$25-36. Opens Fri/31, 8pm. Runs Thu-Sat, 8pm (check website for matinee schedule). Through June 29. Ray of Light Theatre performs Stephen Sondheim's fairy-tale mash-up.

Killing My Lobster Learns a Lesson Stage Werx Theatre, 446 Valencia, SF; www.killingmylobster.com. \$10-25. Previews Thu/30, 8pm. Opens Fri/31, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Jun 9. The sketch troupe performs "comedy vignettes for the avid achievers."

BAY AREA
Dear Elizabeth Berkeley Rep's Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$24-77. Opens Wed/29, 8pm. Runs Wed and Sun, 7pm (also Sun and July 3, 2pm); Thu-Sat, 8pm (also Sat and June 6, 2pm; no matinee June 8; no show July 4). Through July 7. Berkeley Rep performs Sarah Ruhl's play in the form of letters between Elizabeth Bishop and Robert Lowell.

ONGOING

Arcadia ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 9. American Conservatory Theater performs Tom Stoppard's literary romance.

Birds of a Feather New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 29. New Conservatory Theatre Center performs the San Francisco premiere of Marc Acito's tale inspired by two gay penguins at the Central Park Zoo.

Black Watch Drill Court, Armory Community Center, 333 14th St, SF; www.act-sf.org. \$100. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 16. American Conservatory



Theater presents the National Theatre of Scotland's internationally acclaimed performance about Scottish soldiers serving in Iraq. **Burqavaganza** Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Thu/30-Sat/1, 8pm; Sun/2, 3pm. Brava! For Women in the Arts and RasaNova Theatre present Shahid Nadeem's Bollywood-style "love story in the time of jihad."

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Hedwig and the Angry Inch Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director Nick A. Olivero's ever-rotating cast. Sat/1, the production celebrates its 100th performance with an expanded cast of special guests and a post-show party.

Krispy Kritters in the Scarlett Night Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm; no shows June 8); Sun, 5pm. Through June 16. Cutting Ball Theater performs Andrew Saito's *Howl*-inspired portrait of San Francisco.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. *Update: new episodes began May 15.* (Avila)

Sonia Flew Phoenix Theatre, 414 Mason, Sixth Flr, SF; www.viragotheatre.org. \$20. Fri/31-Sat/1, 8pm. Virago Theatre Company performs Melinda Lopez's drama about a Cuban immigrant grappling with her son's decision to enlist in the military after 9/11.

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through June 29. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or mauldin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

Talk Radio Actors Theatre of San Francisco, 855 Bush, SF; www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough 1987 drama.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through June 29. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with

Pearls Over Shanghai. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila)

Vital Signs: The Pulse of an American Nurse Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sun, 7pm...Through June 16. Registered nurse Alison Whittaker returns to the Marsh with her behind-the-scenes show about working in a hospital.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Through July 21. Louis "The Amazing Bubble Man" Pearl returns after a month-long hiatus with his popular, kid-friendly bubble show. **SFBG**

ARTS + CULTURE



NEW LITTLE PAPER PLANES TENANTS: (CLOCKWISE FROM TOP LEFT) ILANA KOHN'S TUNICS, OWL CAVE BOOKS, COLPA PRESS, NIKKI KATZ NECKLACES GUARDIAN PHOTOS BY CAITLIN DONOHUE

Craft empire

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN Located on a strip of Valencia that lacks not for the twee and handcrafted, the opening of Little Paper Planes might strike city dwellers as a bit of anti-news. Of course there's a new place to shop for necklaces in the Mission. Obviously, the shop floor emphasizes artists who use locally-sourced materials. Oh, its gorgeous inside and Design*Sponge senior editor Kate Pruitt designed the sweetly geometric shelves and displays? DUH. Next gift shop please.

But wait! What if I told you that Kelly Lynn Jones, who founded LPP back in 2004 (predating Etsy by a year) as an online marketplace for crafters, that she's totally cognizant of the privilege of her new address' attendant walk-in traffic, and is sharing her space with a bookstore curator and a rotating cast of creative community members?

"In a city where art spaces are disappearing, I thought it was important to use this shop as a project space," Jones tells me, in between the million tasks of a new business owner. True to her word, we barely talk about all the things

happening in LPP in the half-hour I've snagged Jones' attention.

Customers may first alight upon the window seat near Viniita "Neet" Moran's carefully-curated mini-library Owl Cave Books (www.owlcavebooks.com). Moran started the collection and attendant series of events while living in London with a "mission to explore printed matter as a material for artists, a vehicle for expanding critical discourse, and as a mobile, versatile exhibition space for contemporary art," she writes in an email. Here, Owl Cave can mean a Foucault treatise or out-of-print art history book.

Next, the LPP stock. On the day of my visit, Jones is particularly proud of black-and-white prints by SF's Colpa Press, whose newsstand on Market and Sixth Streets carries titles from LPP's own imprint like the Brian Nuda Rosch exhibition book that lies stacked on a low marble table nearby. Other stand-outs: Ilana Kohn's printed tunics, leather pouch-chain necklaces by Nikki Katz, knit-and-plastic jewelry from Kayla Mattes' "Summer Camp" collection.

A flatscreen that plays video art by a rotating cast of artists (at the moment, Jones' fiancé Colin McKelvey, whose pink-green gradi-

Little Paper Planes is just another Valencia gift shop. Or is it?

ent she reappropriated for LPP's current unofficial logo motif). Notably, the back of the store is gallery space.

Chinatown's newly opened Et al. Gallery has taken over this space as LPP's first artist-in-residence. To date, its offerings have included Aaliyah lyric-analyzing sessions, an analogue Instagram feed from curators Jackie Im and Aaron Harbour's trip to Nada Art Fair, and DJ sets. On Fri/31, the duo host a panel discussion to share mid-realization art projects. Says Im, "We're interested in making these small experiments more visible and sort of demystify and play on the role of 'curator.'"

Ah, and design duo CCOOLL (www.ccooll.us) is teaming with 826 Valencia to teach teens how to make zines in the back gallery in between high-minded creative flights of fancy.

Jones insists that the only thing uniting the shop's cast of characters is a shared trait that "they come to their work through a set of ideas. I know it when I see it," she smiles. **SFBG**

ET AL. ARTISTIC DISCUSSION

Fri/31, 6pm, free
Little Paper Planes
855 Valencia, SF
www.littlepaperplanes.com



Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrash punk, and everything in between.

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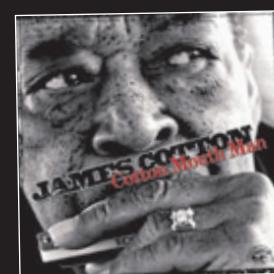
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THE MAINE

A ROCKET TO THE MOON

THIS CENTURY • BRIGHTEN

Who saves the world?

All signs point to pigeons and 13-year-old girls

in Michelle Tea's latest YA fantasy trilogy starter

BY CAITLIN DONOHUE

caitlin@sfbg.com

LIT Even humankind's saviors need a little help from their friends to max out on destiny. In local writerperson Michelle Tea's world, that support has been culled from the closely-knit community of queers, feminists, and outspoken loud mouths that make up the extended family of the Sister Spit and Radar reading series that she assembled in the open mic wilderness of early 1990s San Francisco.

All good young Bay Area writers know what followed: Tea went onto write a series of smashing, lyrical novels and memoirs detailing her journey from daughter of the beleaguered town of Chelsea, Mass., to sex worker, and finally into the lit star firmament with *Valencia*, a cult classic about the Mission's slutty turn-of-century Lexington Club set.

Bully for her, but we can't all chart such exceptional trajectories. Thanks goddess, then, that in Tea's second young adult novel *Mermaid in Chelsea Creek*, help comes to 13-year-old Sophie Swankowski from a more likely cast of characters: a flock of well-spoken activist pigeons, a spell-weaving corner store zhakharka, her grandmother's hot genderqueer garbage dump assistant, and an absolutely filthy mermaid who assures Swankowski that despite the six-pack plastic rings stuck in her hair, she is big in Poland.

"It's sort of a bad world," the put-upon Swankowski is told by Syrena the mermaid. "I come here to help you fix it." The declaration arrives while Sophie is playing the "pass-out game" (you KNOW) with her obsessive, set-upon-by-hormones best friend Ella at the polluted creek near their depressing homes. The scene takes place at the start of summertime in Chelsea, where "there isn't any right side of the tracks," as our protagonist puts it.

What follows is not the story of Swankowski's world rescue, but a different struggle entirely: the young woman's realization that she need not hold to the boundaries erected around her by family and childhood friends. She is, as Angel the dump worker-curandera's daughter puts it, one of the "girls who knew things and had powers and a certain destiny."

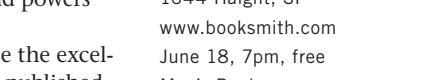
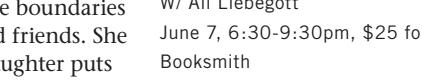
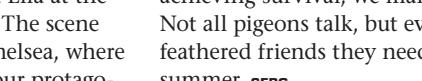
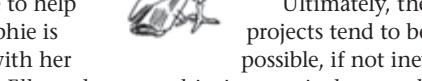
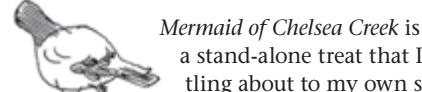
I refuse to consider this a spoiler because the excellent *Mermaid in Chelsea Creek*, the first book published under McSweeney's new kid's imprint McMullens, is but the first in an upcoming trilogy involving Sophie

and her motley crew. Believe me, there is a lot in the book you'll have to read to discover (psst dog-grandfathers and the effect superpowers have on dealing with rude neighborhood boys.)

Tea, it would appear, has had a penchant for the epic recently — the hotly-anticipated movie version of *Valencia* has been crafted by no less than 21 filmmakers, each in charge of their own story chapter and distinct cast. (Cop your tickets to its June 21 and 27 Frameline world premiere, on sale starting Fri/31, at www.frameline.org.) One of Tea's next projects is said to be a novel imagining the world in the wake of a 1990s apocalypse.

But enough of this future-mongering, because

Mermaid of Chelsea Creek is a triumph in its own right, a stand-alone treat that I could not eat without chortling about to my own social circle at every possible juncture. I hope it makes its way into schools



BY KAREN MACKLIN
culture@sfbg.com

YOGA TECH Seven years ago, Gopi Kallayil, currently the Chief Evangelist for Google+ (there is indeed such a position), started a program at the Mountain View Google office called Yoglers: members go beyond merely practicing yoga in the office to participating more fully in its potential. It's kind of like Google+ circles for yogis, where employees become teachers rather than just lunchtime practitioners. I recently spoke with Gopi, a force of nature himself who speaks often on such topics as "Envisioning the Conscious Corporation" and once engineered an online hangout with Desmond Tutu and the Dalai Lama, about this program and his life's passion: merging business and technology with mindfulness practices like yoga and meditation.

SFBG OK, so what exactly is a "Yogler"?
Gopi Kallayil There are communities of Googlers that self-organize themselves into doing different things. For instance, there is a group for LGBT Googlers (and their straight allies) called Gayglers, a group for Jewish Googlers called Jewglers, and a group for Carpooling Googlers called Carpoolglers. Self-organizing yoga practitioners are called Yoglers.

SFBG Is this different than the corporate yoga program at Google?
GK Yes. Google does a lot of things to keep employees fit and healthy—there are gyms in many offices, and we have group exercise programs that include yoga instruction with contracted yoga teachers to lead these classes. But the Yoglers classes are led only by people who work for Google. They could be product managers or engineers, but they will take a break periodically and not just take a yoga class, but actually teach a yoga class.

SFBG Are Yogler instructors trained yoga teachers or just yoga enthusiasts?
GK They are trained teachers. People who work here are intensely intense about the things that they do. They are very passionate about all aspects of their lives.

SFBG How did you first become involved with yoga?
GK I grew up in India, and became a yoga teacher as a teenager. I was taught yoga by Swami Vishnudevananda, who is one of the people who first brought yoga to America. He taught it as a path to self-realization, but also as a practice that brings joy, peace, and happiness to the world. He wanted us to go



Gopi and the Yoglers

Google guru's innovative viral yoga program bridges technology and "random acts of meditation."



and teach it to other people. Since then, I've always taught, and I've always taught for free.

SFBG What inspired you to start Yoglers?

GK When I joined Google, one of my colleagues here encouraged me to teach a yoga class. So I started teaching a class in a conference room to one student and called it Yoglers. It was a way I could bring yoga to my community at work and pass on this great tradition that I was blessed to have received. Word of mouth spread and years later it's become a big movement across Google offices

GOPI KALLAYIL AND THE YOGLERS STRETCHING OUT THE WORKDAY
GOPI PHOTO BY STUDIO ZARA

GK It's not just today. It has always been important. It was important 50 years ago, 100 years ago, as long as there have been human beings. Yoga and meditation help to create a higher quality, more conscious human being. And any organization—whether it's a corporation or educational institution—is staffed and run by human beings. If we incorporate these practices into our working life, we get along with each other better, make better products, and make choices that will better serve our customers.

SFBG It's great that tech companies are embracing yoga, but isn't technology part of what's making us scattered and stressed?

GK Technology, if not used properly and consciously, has the capability to completely distract us and make us unproductive and frenzied. But it's no different than many other innovations. It's like fire. Ever since we've discovered it and known how to harness it, we've found it exceptionally useful. You can cook your food with it, you can melt and blow glass with it. But if you misuse it, you can burn yourself or raze an entire city to the ground. I only check email certain times a day—I'm not constantly looking at it. Technology is a powerful tool. But whether you use the tool to be productive or destructive is up to you.

SFBG How does yoga help people in stressful work environments stay focused and calm?

GK When you practice yoga, you're asked to bring your complete, 100 percent awareness to your body and your breath. If you practice regularly, it makes you more aware and conscious, and you make choices driven by that. The quality of your interactions improves. You stop checking your email when someone is talking to you. At Google, we're building amazing technologies like self-driving cars, Google Glass, and Google+. And yet, the most important technology that every human being has access to is right within us: our body, our mind, our consciousness.

SFBG Any advice on how people can start a yoga or meditation program at work?

GK It's simple. Go book a conference room. Sit, close your eyes, start meditating. Put up a sign that says, "Random acts of meditation." It doesn't matter if only one person shows. If you just sit there for 60 seconds and watch your breath, you have just started a meditation program. You don't need a budget or resources. Someone just needs to step forward and do it. **SFBG**

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Orange Friday Nights at the de Young are presented in partnership with the Consulate General of the Netherlands in San Francisco.

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Images (clockwise from top left): Photograph by Adrian Arias; photograph by Rafael Sarria; photograph by Justine Highsmith; photograph by Justine Highsmith; photograph by Asta Karalis; © FAMSF

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ARTS + CULTURE SPORTS

Ringside

BY L.E. LEONE

Le.chicken.farmer@yahoo.com

IN THE GAME There's a thin line between boxing class and dance lessons.

I just wanted to say that. But also there might be some truth to it ... beyond Coach Gene now and again hollering, "Switch partners!" over the Mission Rec Center din.

It's my favorite place to play ping pong, Mission Rec. They have three good tables, decent lighting, and in many cases plenty of room to jump around. It's also my favorite place to play racquetball. They have two smaller-than-regulation courts, and the game is fun and fast at that size.

I use the weight room for rehabbing my knee, the exercise machines (some of which sometimes work) for cardio, and the bathroom for going to the bathroom.

All in all, we're talking home-away-from-home — the rec room I'll never have. Three TVs with sports on all of them: soccer, basketball, and baseball (left to right) the other night ... but I was there to watch boxing.

Technically, we were playing ping-pong, Hedgehog and me, when the big boys started filtering in, one and sometimes two at a time, taping their hands, jumping their ropes, and babbity babbity bopping on the punching bag.

Two of the earliest comers put on head gear and gloves, got in the ring, and started babbity babbity bopping on each other, Coach Gene coaching from ringside: Move it! Go the other way! Pivot! Pivot again! Body head, body head! ... These were some of the things I heard.

They weren't evenly matched, sizewise. One weighed probably almost twice as much as the other. And in fact, among the dozen or so students in Coach Gene's Wednesday night boxing class, there was a wide range of body types and sizes. And ages. And skill levels.

Hedgehog and me were sitting on a bench, drinking water. They move the Ping-Pong tables away when it's time for boxing class.

In front of us, a more advanced student was explaining a sequence of moves to a relative newcomer. A couple other guys were talking about their bands. One was sorry he hadn't listened to the other's CD yet; he'd left it in his brother's car, or some such.

A small woman walked in, presumably straight from the office, in a pretty dress and pretty high-heeled pumps. She walked straight up to the bench beside the ring,

put her bag down, and I confess I thought she must be the girlfriend of one of the fighters until I noticed a small pair of boxing shoes dangling from her two fingers. Yay!

She pulled some things out of her bag, went to the restroom, and came back a badass in boxing shoes, with her pumps dangling from two fingers.

She wasn't the only woman there that night, but she was the smallest of the three. So when everyone paired off to spar, finally, of course she wound up with the biggest and dullest of the dudes. It was fun to watch: how far he had to duck so she could practice swinging at his head.

"Don't back up," Coach Gene advised the whole class at once. "Move your back foot back ... but step back in, after. Keep your fighting foot forward."

I've been seeing Coach Gene at the Mission Rec Center for as long as I've been playing ping-pong and racquetball there, which is many years. Usually he's training just one fighter, in the ring with them. And I have admired his passion for his sport. From the ping-pong table, from the weight room, from the elliptical ... the dude breathes boxing.

Now that I'm a sportswriter, I wanted to ask him something. Here's what it was: how do you teach the keep-coming-forward part? Because I had seen first-hand where backing up gets you, which is on the mat. Yet, with someone swinging at your head ...

"You would think that you're going to get hurt by coming in more, but actually you get more hurt when you catch the end of the punch," he told me. "When you turn around or close your eyes when you're getting hit, it's the worst thing you can do."

And I wonder if this can be a poem about life.

"When your eyes are closed you're imagining the worst punch coming, right?" Coach Gene said.

"But actually, that punch isn't coming ... The guy doesn't even know which punch is good. He's just guessing and throwing anything. So the best thing to do is flatten your feet, stand your ground, and if he runs into you then you're smothering his punches.

"So you actually end up hugging each other."

Awww.

Take the class! The current session just ended, so a new one will be starting in a week or two. **SFBG**

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Riding out

Bike Smut & Courtney Trouble debut two-wheel trampin'

BY CAITLIN DONOHUE
caitlin@sfbg.com

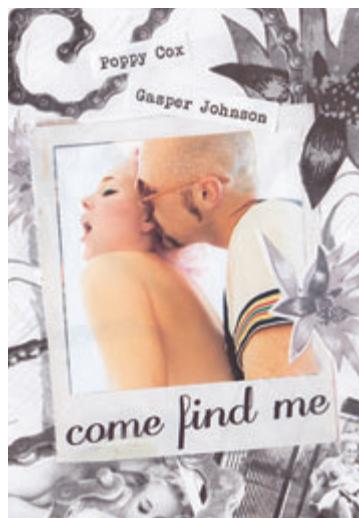
SEX Perhaps, if you are reading this column, you are already aware of the Bike Smut

Film Festival (www.bikesmut.com). If so, please note that an adult production starring the DIY fest's founders Poppy Cox and Rev "Gasper Johnson" Phil is being screened at the Center for Sex and Culture Sat/1. It is made by local queer pornographer Courtney Trouble, will also be available at

the screening in DVD form, and it is unlikely, if you enjoy genuine expressions of human carnality, that you will not enjoy it.

"Porn for someone who likes cinema is hard to come by," Cox told me candidly at a dark table in the back of bar last week, and I tend to agree with the pink-haired bombshell. Not everyone demands Trouble-level cinematography flourishes of their pornography, but *Come Find Me*, with its darling-dark plotline and focus on female orgasm (not to mention use of tire tubes as BDSM tool) will certainly fan the flames for lovers of hot feminist porno. Cox giggles a lot through the sex scenes, I'm just saying.

Though "bikesexism" continues to be a rather niche orientation in the porn world, no one would accuse Cox and Phil of not getting around with their dirty movies. Since debuting the Bike Smut Festival in the mid-



2000s at Portland's Pedalpalooza, the duo have taken the show on the road to 21 countries, by Cox's count. Content is crowdsourced and ranges from silly shorts to heavy-breathing features with pro-level stars. There's no press screeners or DVD sales — the only way to check out the smut is to sit in a room with a bunch of other riders and get bikesexual about it. Trouble and Bianca Stone have starred in front of the cam for their own Bike Smut submission, and though much of

Bike Smut is straight-focused, the last full festival program "Turning TriXXX" was fully comprised of Sapphic scenes.

Look to Cox and Trouble to continue testing the juncture between body-positive, ethical, queer, and "non-heteronormative straight porn," as Cox puts it, half-drunk pint glass of beer in front of her. "We're getting away from that one type of person that fucks in one kind of way — that looks like they don't even want to touch each other. What doesn't come across in mainstream porn is that all of your skin can be a sexual organ and that you should touch all of it."

Especially calves. Bikers and their calves... **SFBG**

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"Corporate Dominatrix Training" Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. Sun/1, 2-4pm, \$5 for Society of Janus members, \$20 non-members. Climb the career ladder of your choosing with Beatrice Stonebanks' domme communication skills seminar.

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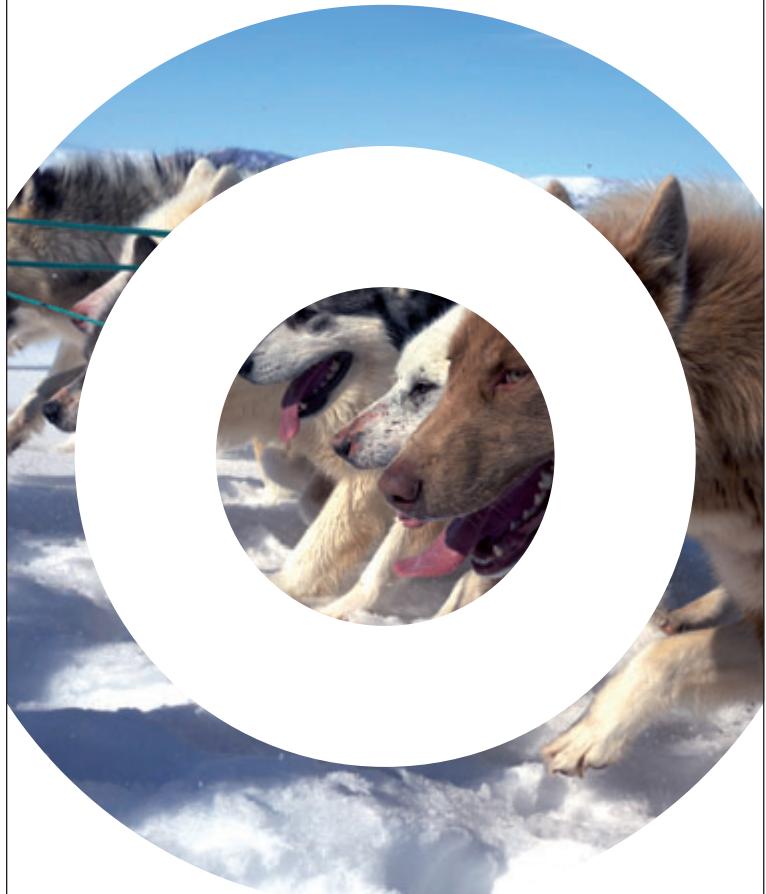
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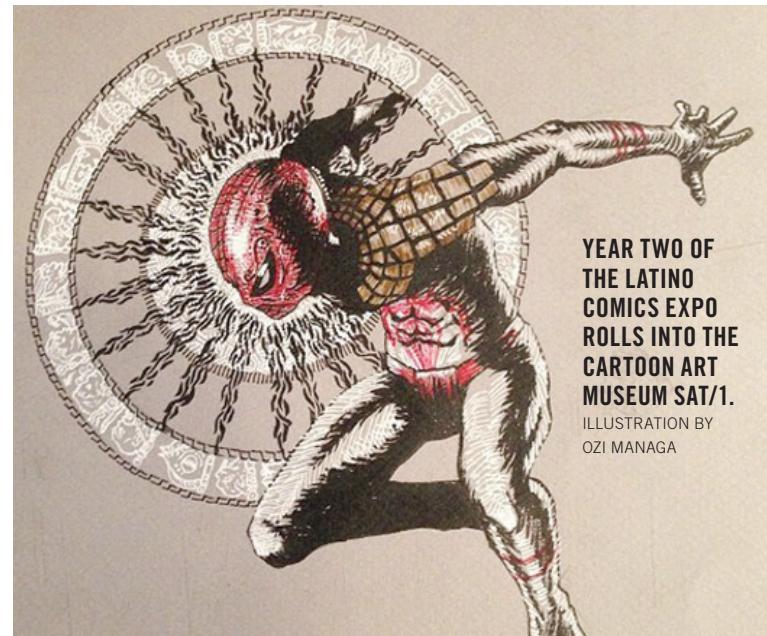
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Trashies (Seattle), Scrappers, Lorelle Meets the
Obsolete (Mexico), White Manna, Life Stinks
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Events compiled by Caitlin Donohue. For guidelines on how to submit your event for listings consideration, please see our Selector calendar section.

THURSDAY 30

Oakland Indie Awards Kaiser Rooftop Garden, 300 Lakeside, Oakl. www.oaklandindieawards.com. 6:30-10:30pm, \$10-15. Sip wine and chow on chocolate while Oakland's independent businesses are honored at this rooftop awards ceremony.

Bacon, Babes, and Bingo Café Du Nord, 2170 Market, SF. www.baconbabesandbingo.com. 7-11pm, \$5-20. Surely the title of this party is enough to convince you an appearance is in order, but just in case: bingo numbers will alternate with curve-shaking burlesque numbers, and pig meat prizes abound. **"Reverse Reversals" closing reception** Southern Exposure, 3030 20th St., SF. www.soe.org. 7-10pm, free. Six visual artists and seven writers interpreted each other's work multiple times to create this exhibit, which examines turning the storytelling process, inside-out.

FRIDAY 31

OMCA's Gallery of California Natural Sciences reopening Oakland Museum of California, 1000 Oak, Oakl. www.museumca.org. 5pm-midnight, \$6. Wear your favorite cat suit, get your face painted as a mountain lion, and you just may take home the top costume contest prize today. Win or lose, you'll still be able to enjoy the museum's brand new look at our fair state. Plus, Off the Grid food trucks, and booze after-hours.

World Goth Day Cat Club, 1190 Folsom, SF. www.sfcatclub.com; www.worldgothday.com. 9:30pm-2:30am, \$3 before 10pm, \$7 after. Batcave, death rock, darkwave, synth-pop — this party in honor of the international day of goth culture features tarot readings and jewelry sales in addition to beats by DJs Xander, Tomas Diablo, Sage, and Death Boy. **Mugsy and Gratta pop-up wine tasting** El Rio, 3158 Mission, SF. www.elriosf.com. 5:30-8:30pm, \$7-8 glasses of wine. Berkeley's Gratta Wines just won a vaunted prize for its Sonoma Cabernet, so queer-owned Mugsy is bringing them through for a guest turn at their cozy regular wine tastings. There may be salumi available as well, say rumors.

SATURDAY 1

Maddie's Pet Adoption Days SF SPCA, 243 Alabama, SF. www.adoptmaddiesfund.org. Also Sun/2. Free adoptions offered all day at the animal shelter, a pet-owner match-making attempt funded by philanthropists Dave and Cheryl Duffield.

Latino Comic Expo Cartoon Art Museum, 655 Mission, SF. www.latinocomicsexpo.com. 11am-5pm, free with \$7 museum admission. In its third year, the popular convergence of Latino panel-makers is dedicated to the memory of underground scribbler Spain Rodriguez.

Chocolate and Chalk Art Festival 1400-1800 Shattuck, Berk. www.anotherbullwinkleshows.com/chocolate-chalk-art. 10am-5pm, free entry, 20 chocolate tickets \$20. Picante habanero chocolate

chunks gelato? Chocolate ricotta pizza? Discover the possibilities of gourmet cacao and create a sidewalk chalk masterpiece at this fest, which also features live tunes.

Union Street Festival Union between Gough and Steiner, SF. www.unionstreetfestival.com. Also Sun/2. 10am-6pm, free. Union Street pops with its 37th annual street fair. Browse craft vendors, cruise your neighbors, and snack to the tunes of jazz by local bands.

Moana Nui teach-in Martin Luther King Jr. Middle School, 1781 Rose, Berk. www.mna-ca.org. Also Sun/2. Sat/1, 10am-10pm; Sun/2, 10am-6pm, one-day pass \$10-15, two-day \$20. Climate change, the US' economic policy — the cards are stacked against the Pacific Islands these days, which makes teach-ins like this that revolve around issues that affect the region and include time for learning, for rallying, and for celebrating all the more important. **Babylon Salon** Cantina, 580 Sutter, SF. www.babylonsalon.com. 7pm, free. **Occupy and Other Love Stories** author Dan Cohn and bestselling scribe Glen David Gold of *Carter Meets the Dead* and *Sunnyside* are among the talent at this edition of the Babylon Salon reading series.

SUNDAY 2

"Mary Magdalene in Text and History" Gresham Hall, Grace Cathedral, 1100 California, SF. www.gracecathedral.org. 9:30-10:30am, free. University of Manchester ancient history professor and BBC contributor Kate Cooper researches women's lives in early Christianity. Today, she joins other female religious scholars in discussing the Biblical sex worker's place in the world that came before.

Planetary Dance Santos Meadow, Mt. Tamalpais State Park, 2799 Muir Woods, Mill Valley. www.planetarydance.org. 11am, free. Hundreds run in concentric circles to commemorate the deaths of six woman hikers on Mt. Tam in a healing ceremony that has grown to encompass global concerns like climate change.

"Bukowski Reads" Bender's Bar, 806 South Van Ness, SF. www.bendersbar.com. 4pm, free. Lisa Mendelson is an artist who prints vintage slips with the prose of Charles Bukowski. Tonight, Pam Benjamin MCs this line-up of special guests and bar regulars, each of whom will read a passage from the work of the prolific American poet and writer.

"Poetry Unbound" Art House Gallery, 2905 Shattuck, Berk. berkeleyarthouse.wordpress.com. 5pm sign-up, 5:30pm event, \$5 donation suggested. This Shattuck gallery begins its new first Sunday series, which unites readings by seasoned writers with a brief open mic — meant to strengthen the writing community.

TUESDAY 4

"The Promise of Stem Cells: Hope or Hype?" SoMa StrEat Food Park, 428 11th St., SF. www.askascientistsf.com. 7pm, free with purchase of food or drink encouraged. Uta Grieshammer and Kevin Whitlesey of the California Institute of Regenerative Medicine discusses what's just around the corner in the innovative field of stem cell research. **SFBG**





WILL YOU STILL LOVE ME
TOMORROW? HAWKE AND
DELPHY IN *BEFORE MIDNIGHT*.
PHOTO BY DESPINA SPYROU



The conversations

Ever-evolving characters Jesse and Celine return in 'Before Midnight'

BY LYNN RAPORT
arts@sfbg.com

FILM Half a lifetime ago — that is to say, sometime in the mid-'90s — on a train rolling through Austria, a young American man named Jesse (Ethan Hawke) met a young French woman named Celine (Julie Delpy). They were in their early 20s, and maybe that's why it didn't seem outlandish when, after some passing miles and some good conversation, he asked her to get off the train with him in Vienna, proposing that they spend the next 12 or so hours wandering the city, until his flight home in the morning. He didn't scream axe murderer, and he made the case that if she stayed on the train, she might look back on her decision in 20 years, from the vantage of an unsatisfying marriage, and regret it. On paper, it sounds dubious bordering on smarmy. But sometimes it's all in the delivery, and it didn't seem too lunatic when Celine said yes.

So for the next hour and a half, we followed them as they traced a meandering itinerary among Vienna's monuments, cafés, bars, and riverside walkways. Drifting through half a day's worth of dense conversation (a sort of retort to the typical romantic comedy montage), they told personal anecdotes, took philosophical positions, and did a certain amount of playful flirting, whose intensity crept upward with the passing hours as the parameters of their encounter began to constrict. By morning, we were pretty invested in the last-minute arrangement they made just before Celine boarded her train: to reconvene there, barring personal constraints, in one year's time. As the sun rose on all the places they'd passed through, empty now, we were left with that ambiguous possibility and our own guesses and projections as to whether Jesse and Celine would ever see each other again.

Since 1995, when director

Richard Linklater, Delpy, and Hawke told this story in the film *Before Sunrise*, they've returned to these characters three times: they surface in a disconnected cameo in 2001's animated *Waking Life*. The 2004 follow-up *Before Sunset*, shot in real time, reunites them after nine years in a Paris bookstore, where Jesse, now a successful writer, is reading from his novel about their time together in Vienna; more discursive talk and a beautifully ambiguous ending ensue. And now *Before Midnight* marks the third installment in a series whose occasional, compressed episodes submerge us so deeply in a particular moment of Jesse and Celine's lives that we begin to forget how long it's been since we saw them last.

When the newest film — co-written, like *Before Sunset*, by Linklater, Delpy, and Hawke; Linklater wrote the first film with Kim Krizan — picks up with Celine and Jesse, another nine years have passed. And it's possible that they no longer recall with the warm clarity we do that gorgeous, affecting, flirty scene in the last few moments of *Before Sunset*, when we left them alone in Celine's Paris apartment listening to Nina Simone, Jesse looking very likely to miss his plane back to the States this time around. It was one of the more perfect movie endings in recent memory, true. But in the intervening years, a lot has happened, including twins, a rancorous divorce and custody fights (for Jesse, whose teenage son lives in Chicago with his ex-wife), another best-selling (and semiautobiographical) novel, various environmental battles (for nonprofit worker Celine), and nine years of steady, unrestricted companionship that have inevitably overshadowed the telescoped intensity and romantic longing of the pair's early encounters.

Now in their early 40s, Jesse and Celine have formed a web of commitments domestic and professional, and *Before Midnight* reflects this shift by

adopting a more expansive outlook, the camera pulling back to take in a wider circle of family and friends. The film begins with a scene between Jesse and his son, Hank (Seamus Davey-Fitzpatrick), saying their farewells at an airport in Greece's southern Peloponnese, where the family have been spending the summer at the home of an older expat and writer, Patrick (played by veteran cinematographer Walter Lassally).

When we finally see Celine, waiting curbside at the car with their little girls, she's on the phone with a colleague in Paris, and her and Jesse's exchanges as they drive signal a habitual intimacy (new to us but now commonplace to them) — as well as a few recurring sources of tension. Back at Patrick's, the camera moves amid a crowded intergenerational scene and, at dinner, circles the table in an extended take as these disparate characters reflect on the stages of love and life in the kind of rambling, associative conversation we've come to expect of the series.

There's a neatness to the generational roll call at the dinner table — a couple in their 20s (whose long-distance affair via Skype is juxtaposed to *Before Sunrise*'s romantic, chancy gesture); two couples in their 40s; the elderly Patrick and a female friend, both widowed. But the discussion itself is messy like life, and things get messier still when Jesse and Celine finally manage some alone time. We see the people who met half a lifetime ago, but the shock of recognition comes when the fissures in their relationship are fully exposed, cracks we can follow back nearly 20 years, as well as forward. We remember, and so do they, Jesse convincing Celine to get off the train with that fast-forward glance at a possible future, and wonder if we'll ever see the two of them again. **SFBG**

BEFORE MIDNIGHT opens Fri/31 in Bay Area theaters.

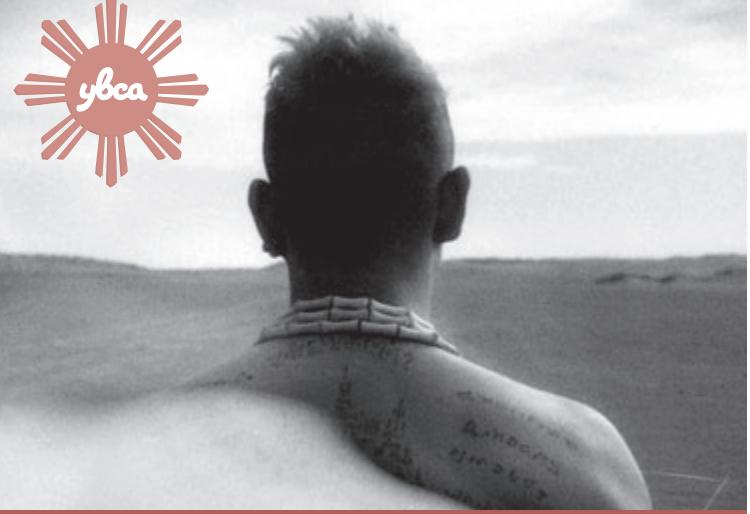


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Tourist trappers

Hit the road with killer British comedy 'Sightseers'

BY CHERYL EDDY

cherly@sfbg.com

FILM From the wonderfully cracked mind of British director Ben Wheatley — whose 2011 *Kill List* infused the played-out hitman genre with gory verve and folkloric terrors — comes, at last, *Sightseers*. If you missed it earlier this year at SF IndieFest, here's your chance to experience Wheatley's latest mash-up, a black-comedy road movie that follows a pair of infatuated misfits as they visit some of England's more prosaic tourist attractions. Long before they reach the Keswick Pencil Museum, however, it becomes clear that one of them is a serial killer.

But it doesn't take frenzied bloodshed to indicate that something's a little off with both Tina (Alice Lowe) and Chris (Steve Oram; both actors co-wrote with Amy Jump, Wheatley's wife and frequent collaborator). Tina's a sheltered, frumpy 34-year-old who still lives at home with her controlling mother (Eileen Davies); their relationship revolves around baby talk and emotional manipulation, as well as a shared sense of grief over losing their much-worshipped dog, Poppy, in a freak knitting-needle accident.

Bitter Mum blames Tina, a compulsive knitter, for Poppy's demise. "Murderer!" she hisses, as Chris whiskers a giddy Tina away ("Show me your world, Chris!") with his beloved Abbey Oxford Caravan in tow, the upbeat-tempo-meets-cautionary-lyrics of "Tainted Love" blasting on the soundtrack. After these bits of foreshadowing, it's not a complete surprise when Chris reacts oddly to a man who carelessly discards an ice-cream wrapper amid the sacred

environs of Crich Tramway Village. The first death is perceived as accidental, by Tina, the police, the victim's family — but we saw Chris peep the offender in his rearview mirror before mowing him down, and we also saw the delighted smile creep across his face in the chaotic aftermath.

As Tina and Chris' holiday continues, their relationship settles into a comfortable groove: Chris calls the shots, while Tina — delighted to be dubbed the budding author's "muse" — follows his lead, spending her downtime decking out the trailer with tacky tchotchkes. The litterbug's death fades quickly, but it's not long before things get weird again, when the couple encounters two smugsters who are more or less upgraded versions of themselves: more attractive, more tasteful, more successful, and possessed of both a nicer trailer and a dog who's a dead ringer for Poppy. Once again, the molecules in the crisp English-countryside air rearrange themselves, and the façade of a peaceful vaycay crumbles. The tone shift is heralded by a slo-mo montage set to Vanilla Fudge's "Season of the Witch," a cover so acid-soaked it makes an already-spooky song even more appropriately nightmarish.

Thus zooms forth *Sightseers*, with two protagonists so snapped from reality that happy, goofy moments continue to shine through the darkness. Though Tina disapproves of Chris' habits (or does she?), her main concern is making sure the trip continues apace — and that Chris continues to treat her like a muse, even if she's serving as muse for a creative endeavor that hardly resembles writing a book. The film's most literary moment comes when a booming voice-over,

not heard before or after, chimes in to narrate a key moment with William Blake's "Jerusalem" (cutting off right after the word "Satanic").

Not immediately familiar with that poem? Well, the musical version of "Jerusalem" is so popular in Britain that it was incorporated into the opening ceremonies at the 2012 London Olympics. If there's a downside to *Sightseers*, it's that some of its Brit-specific quirks might be lost on American viewers. It's funny enough even if you don't have an ear for regional accents (or the ability to sort out the posh ones), an appreciation for Daily Mail jokes, or the slightest knowledge of caravan culture. But the humor in *Sightseers*, probably more than *Kill List* and definitely more than exec producer Edgar Wright's *Shaun of the Dead* (2004), is aimed more at the hometown crowd.

Still, any Yank with a wicked streak will appreciate *Sightseers'* deliciously deviant, decidedly deadpan point of view, and its take on class wars is obvious enough to translate into haughty vs. tacky. If the pairing of Tina and Chris is a disaster waiting to happen, Lowe and Oram — both British TV stars who developed their characters over a period of years — create comedy gold, with some of the more luridly awkward sex scenes in recent memory. Though Oram got the funniest of *Sightseers'* four promotional posters (tag line: "Death has a ginger beard") Lowe, in particular, makes the most of Tina's little-girl-lost shtick, eager to please her man but most *certainly* not to be fucked with. **SFBG**

SIGHTSEERS

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. Due to the Memorial Day holiday, theater information was incomplete at presstime. For complete film listings, including ongoing reviews, see www.sfbg.com.

OPENING

After Earth M. Night Shyamalan directs father-son team Will and Jaden Smith as a father-son team stranded on post-apocalyptic Earth. (1:40) **Before Midnight** See "The Conversations." (1:48)

Now You See Me Magicians rob banks in this ensemble caper starring Jesse Eisenberg, Mark Ruffalo, Morgan Freeman, and Woody Harrelson. (1:56)

Rebels with a Cause The huge string of parklands that have made Marin County a jewel of preserved California coastline might easily have become wall-to-wall development — just like the Peninsula — if not for the stubborn conservationists whose efforts are profiled in Nancy Kelly's documentary. From Congressman Clem Miller — who died in a plane crash just after his Point Reyes National Seashore bill became a reality — to housewife Amy Meyer, who began championing the Golden Gate National Recreation Area because she "needed a project" to keep busy once her kids entered school,

they're testaments to the ability of citizen activism to arrest the seemingly unstoppable forces of money, power and political influence. Theirs is a hidden history of the Bay Area, and of what didn't come to pass — numerous marinas, subdivisions, and other developments that would have made San Francisco and its surrounds into another Los Angeles. (1:12) **Roxie** (Harvey) **Sightseers** See "Tourist Trappers." (1:28) **Venus and Serena** How do you compress the remarkable life and stunning career of one Williams sister into a doc that's a shade over 90 minutes, much less fit both of their stories in there? **Venus and Serena** can't do much more than offer an overview of the sports phenoms, shadowing both during what proved to be an unfortunately injury-plagued 2011 season. It also flashes back to chart the sisters' rise from Compton-raised prodigies to Grand Slam-dominating forces of nature, and features glamorously-lit interviews with the women, a handful of their relatives, and famous admirers (with Anna Wintour stopping by to purr that they are "fashion gladiators and tennis gladiators"). Though directors Maiken Baird and Michelle Major don't leave out the more controversial bits — the sisters' feelings about their domineering father (their former coach); their on-court tantrums; their frank talk about religion, race, dealing with stress, etc. — the straightforward **Venus and Serena** lacks any stylistic flair, a shame considering how important style is to the sisters. It does



offer a few unexpected off-the-cuff moments, however, as when a karaoke-obsessed Serena launches into "Hole Hearted," by 1990s hair rockers Extreme, after a disappointing day at Wimbledon. (1:39) (Eddy)

We Steal Secrets: The Story of WikiLeaks Call it the unenviable yet altogether fascinating task of the smartest moviemaker in the room: capturing the elusive, mercurial and fallible free-

speech crusader Julian Assange and his younger church-going, trans-curious cohort Bradley Manning, all sans interviews with the paranoid former who's in hiding and the guileless latter who was incarcerated without charges for a year by the military. **Enron: The Smartest Guys in the Room** (2005) documentary maker Alex Gibney seems to be just the guy to take on this project, pulling back the curtain on the trans-

AFTER EARTH

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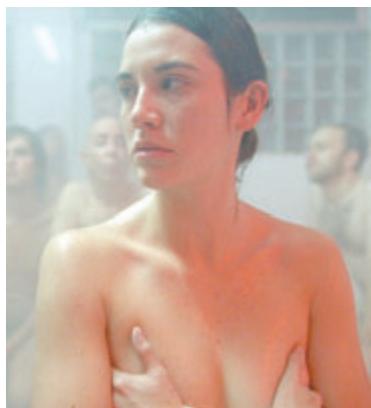
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org. Free (reserve a ticket by emailing amy@everydaygandhis.org). **The Fight to Forgive: From Child Soldiers to Peacebuilders** (Travis, 2013), Fri, 9. With film subject and former child soldier Lassana Kanneh in person.

GOFORALOOP GALLERY AND STUDIOS 1458 San Bruno, SF; www.goforaloop.com. Donations welcome. "The Long and the Short of It;" **Hard Eight** (Anderson, 1996), plus shorts by local filmmakers, Thu, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, miliibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Paddy Chayefsky: Scenes from American Lives;" **The Hospital** (Hiller, 1971), Fri, 6.

NEW PARKWAY 474 24th St, Oakland; www.thenewparkway.com. \$6-10. "New Parkway Classics;" **Pink Flamingos** (Waters, 1972), Thu, 9. "Thrillville;" **The Sadist** (Landis, 1963), Sun, 6.

NEW VALENCIA HALL 747 Polk, SF; (415) 864-1278. \$5-10 (dinner at 6:30pm, \$8 donation). **GOFORALOOP GALLERY AND STUDIOS** 1458 San Bruno, SF; www.goforaloop.com. Donations welcome. "The Long and the Short of It;" **The Sugarland Express** (Spielberg, 1974), plus shorts by local filmmakers, Thu, 7:30. **Harvest of Empire: The Untold Story of Latinos in America** (González, 2012), Sat, 7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through June 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **In the House** (Ozon, 2012), Wed-Thu, 9:15. **Something in the Air** (Assayas, 2012), Wed-Thu, 6:45. **Trance** (Boyle, 2013), Wed-Thu, 7. **Upstream Color** (Carruth, 2013), Wed-Thu, 9. **Rebels With a Cause** (Kelly, 2012), May 31-June 6, call for times.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0349829-00. The following is doing business as New Look Furniture MFG. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Doug Wasmuth in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 21, 2013. L#00064; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0350787-00. The following is doing business as 'N MOTION FITNESS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/01/13. This statement was signed by Charlie Bynes in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on May 1, 2013. L#00082; Publication: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0351221-00. The following is doing business as Heal Write. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/19/13. This statement was signed by Deborah Steinberg in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on May 21, 2013. L#00086; Publication: SF Bay Guardian. Dates: May 29 and June 5, 12, 19, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0351133-00. The following is doing business as Christopher Dog Walkin'. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/16/13. This statement was signed by Chris Bean in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 16, 2013. L#00085; Publication: SF Bay Guardian. Dates: May 29 and June 5, 12, 19, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0351086-00. The following is doing business as: 1) San Francisco Guitar Tech, 2) SFG, 3) SFGuitarTech. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/09/13. This statement was signed by Jeremy Borkat in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on May 19, 2013. L#00084; Publication: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0350660-00. The following is doing business as DR. TACTICOOL. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/04/13. This statement was signed by Brandon K. Nguyen in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 25, 2013. L#00074; Publication: SF Bay Guardian. Dates: May 15, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0350410-00. The following is doing business as Emperor Norton's Boozeland. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/14/13.

This statement was signed by Liam Martin in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Apr. 15, 2013. L#00076; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.

FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0350829-00. The following is doing business as SF SCRAP METALS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/03/13. This statement was signed by Patsy D. Curtis in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 3, 2013. L#00077; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.

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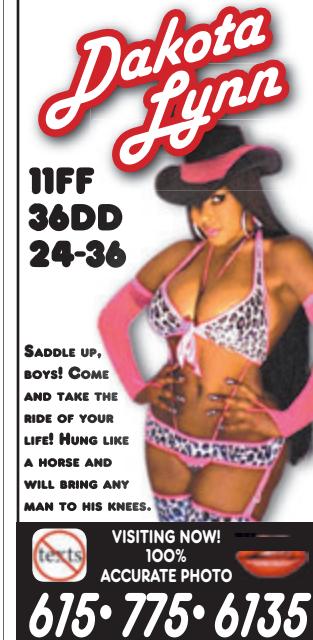
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